

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES, Volume IX.
Whole No. 212.

NEW YORK: SATURDAY, JANUARY 20, 1883.

PRICE TEN CENTS.

MADAME JANAUSCHEK.
Time all filled for 1882-83. Now booking for
Address Nat Childs, care MIRROR.

MISS LILIAN GERARD.
Eugenie Legrand Co.
Address MIRROR office.

MISS ADELE PAINE.
Address MIRROR.

MISS CARRIE E. DANIELS.
Address MIRROR.

MISS AMY LEE.
At Liberty.
Address MIRROR.

MISS ADELAIDE CHERIE.
As Aouda.
With Kiralfy's Around the World Company.

MISS ADELAIDE THORNTON.
With Maude Granger Company.
En route.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union
Square, New York.

MISS KATE CASTLETON.
Address NEW YORK MIRROR.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N. Y.

MISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

MISS SYDNEY COWELL.
Dollie Dutton in Hazel Kirke.
Madison Square Theatre.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address MIRROR.

MISS ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre
Company, in The Professor.

MISS BEULA VERNE.
Leading Juvenile. At Liberty.
Permanent address, MIRROR.

MISS HELEN FLORENCE.
Butte City, Montana.

MISS SARA GOLDBERG.
Address Simmonds and Brown.

MISS LEONA MOSS.
Address care MIRROR.

MISS REGINA DACE.
Re-engaged for Leading business with F. S.
Chamfrau.

MISS ISABEL THYNN MORRIS.
Supporting Margaret Mather.
Season 1882-83.

MISS SADIE BIGELOW.
Engaged for season 1882-83 with Robson and
Crane.
Address MIRROR.

MISS ETHEL GREY.
With Hanlon-Lees combination.
Address MIRROR.

MISS AMY GORDON.
Prima Donna, Haverly's Merry War company.
Season 1882-83.
En route.

MRS. SOL SMITH.
With Lotta.
Address 110 West 40th street.

MISS ADA NEILSON.
Leading and Heavies.
On tour in England.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS EMMA CARSON.
Prima Donna Gorman's Opera Company.
Address MIRROR.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS ANNIE FIRMIN.
John Jack's Union Square Company.
East Lynne; or, The Elopement.

MISS JEAN BURNSIDE.
Address N. Y. MIRROR Office.

MRS. LOU THROPP AND LITTLE CHARLIE.
Collier's Lights o' London Company.
Season 1882-83.

MISS ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1882-83.

MISS HELEN A. TRACY.
Address MIRROR.

MISS MINETTE THOMPSON.
Leading.
With the Harrisons.

MISS LILLIAN ASHBY.
Mme. de Brionne, in Divorçons.
Mitchell and Jingard Company.

MISS HELEN BANCROFT.
Address N. Y. MIRROR.

MISS HELEN CORLETT.
Leading Juveniles.
With the Florence. Season 1882-83.

MISS AGNES HERNDON.
Only a Farmer's Daughter Company.
Season 1882-83.
Address MIRROR.

MRS. AUGUSTA FOSTER.
Lady Macbeth, Emilia and Tullia.
Fifth Season.
John McCullough combination.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic
Agents, London England.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W.
C., London.

MISS LINDA DIETZ.
Specially engaged.

MISS DOLLIE THORNTON.
Resengaged Alvin Joslin Comedy Co. Season
1882-83. Permanent address 264 W. 21st St.

MISS MARIE L. ACOSTA.
With Ranch Co.
Address MIRROR office.

MRS. FRANK E. REA.
First Old Woman and Character.
At liberty.
Address 4 E. Ninth Street.

MISS LOUISE MULDENER.
Boston Theatre.
Season 1882-83.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading.
104 Fulton Ave., Brooklyn.

MISS CATHERINE LEWIS.
En route.

MISS AGNES ELLIOT.
Wallack's Theatre.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes.
Address Spies & Smart, 12 Union Square.

MISS ANNIE MACK BERKIN.
Leading Lady.
Harrigan and Hart's Theatre Comique.

MISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

MISS FANNIE DESMOND.
Juveniles and Soubrettes.
Address Spies and Smart, or this Office.

MISS MAGGIE DURVEA.
Disengaged for Juveniles.
Address in care of this Office.

MISS MARION DELACEY.
Soubrette.
Address MIRROR.

MISS MAY STERLING.
Juveniles or Boys.
Address MIRROR.

MISS FRANK WILLIAMS.
Manager Katherine Rogers' co.
Season 1882-83.
Address 487 West 2nd st., N. Y.

M. GEORGE VANDENHOFF, Jr.
Daly's Theatre.
Season 1882-83.

M. JAMES F. NEILL.
Season 1882-83.
Only a Farmer's Daughter Company.

M. WALTER OWEN.
Characters.
With Barney McAuley Combination.

M. ERNEST LINDEN.
With Moore and Burgess.
St. James' Hall, London.

M. FRANK KARRINGTON.
As Dave Hardy and Lord Travers.
Madison Square Company, 1882-83.

M. HARRY DE LORME.
Actor and Singer.
Address MIRROR.

M. CHARLES H. KIDDER.
With Mr. John McCullough. Season of 1882-83.

M. JULIAN DOANE.
Tenor.
Address 93 State st., Boston, Mass.

M. LEWIS MITCHELL.
Second season with Brooks and Dickson.

M. EDWARD ENGLANDER.
Late scenic artist Haverly's California Theatre.
Disengaged.

M. JOHN W. ARCHER.
As Harry Huntingford. World Combination.
En route.

M. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty.
Address, care Job Print, 4 Alden Ct., Boston.

M. C. A. MCMANUS.
Address 421 North Eighth street, Philadelphia.

M. ALFRED L. SIMPSON.
Musical Director.
Address MIRROR.

M. FREDERICK PAULDING.
Care N. Y. MIRROR Office.

M. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character.
No. 1513 Vine street, Philadelphia.

M. PHILIP BECK.
Juvenile Lead.
En tour with Miss Bateman, England.

M. J. H. ANDERSON.
Assistant Manager English Opera House, Indianapolis, Ind.
Season 1882-83.

M. HARRY MACK.
In Fun in a Boarding School. Harry Hamilton, Captain Bombshell, Simon Bombshell.

M. GEORGE L. SMITH.
Permanent address, Madison Square Theatre, N. Y.

M. FRANK HAYDEN.
With Corinne Merrimakers.
Season 1882-83.

M. ALLEN THOMAS.
On tour in England as Touchstone, Launcelot Gobbo, Sir Benjamin.

M. GEORGE PURDY.
Musical Director Boston Museum. Season 1882-83.
Address MIRROR.

M. JAMES O. BARROWS.
Comedian.
Address MIRROR.

M. RICHARD VARNEY.
Leading Juvenile.
Address Spies & Smart.

M. CYRIL SEARLE.
Disengaged.
Address Era Office, London.

M. HAROLD RUSSELL.
Juvenile.
Second year with Phoebe McAllister.

M. J. B. EVERHAM.
As Joe Hackett in Romany Rye.
En route.

M. MAX FIGMAN.
Singing Comedian.
At liberty.
Season 1882-83.

M. WILLIAM F. OWEN.
With Modjeska.
Season 1882-83.

M. FRANK E. REA.
Dramatic Instruction in all branches of the Art.
4 E. Ninth Street.

M. JOSEPH DE BARTHE.
Address MIRROR.

M. CHAS. F. DEROUS.
Disengaged. Low Comedy or Juveniles.
Address St. Louis, Mo.

M. WILL C. COWPER.
Light Comedy. Madison Square Theatre.
Season 1882-83.

M. HYDE AND BEHMAN.
Proprietors and Managers.
Hyde and Behman's Theatre, Brooklyn, N. Y.

M. LESTER VICTOR.
With the Harrisons.
Season 1882-83.

M. WILLIAM W. RANDALL.
Business Manager Original Madison Square Theatre.
Hazel Kirke Company. 1882-83.

M. F. W. ZAULIG.
Musical Director. Disengaged Season 1882-83.
Address MIRROR.

M. FRANK SMALL.
At liberty.
Address this office.

M. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

M. WILLIAM STRONG.
Scenic Artist. Disengaged.
Address MIRROR.

M. J. M. LARKIN.
First and Character Old Men.
Address MIRROR.

M. LEONARD S. OUTRAM.
With Salvini, 1882-83.

M. MARC GAMBIER.
Photographer for the Profession.
16 West 12th street, N. Y.

M. MADELINE SCHILLER.
Receives pupils at 29 W. 31st street, where communications may be addressed.

M. BENOIT BOGEV.
Manufacture of Invisible Hair and Cap Nets.
466 Sixth avenue, N. Y.

M. RUSSELL BASSETT.
With Maggie Mitchell.
Address MIRROR.

M. CHARLES B. WELLES.
Leading Juvenile and Light Comedy.
Madison Square Theatre.

M. CHARLES PUERNER.
Musical Director.
Booth's Theatre.

M. MOLLOY BROS.
Merchant Tailors, 10 West 14th street, New York.
Opposite Haverly's Theatre.

M. HARRY FARMER.
Musical Director.
Address this office.

M. GEORGE C. BOWEN.
Utility.
Address this Office.

M. OSCAR COBB.
Theatrical Architect.
Auditorium and stage sets especially.
Major Block, Chicago.

M. HARRY MERRY.
Scenic Artist.
Flatbush, City Line, Brooklyn.

M. E. A. SAILFIELD.
Billie House, New York, publisher of *Billie's News*—"When the Clouds Go Rolling By," &c.

MARY ANDERSON.

MISS EMILY MAYNARD.
Actress and Singer.
Address care N. Y. MIRROR.

MISS KATHERINE COCORAN.
As Crystal in
"Hermie's Heart & Oak." En Route.

MISS ADELE CORNABA.
Star-Premiere Danseuse Absolue.
Haverly's California Theatre.

M. GEORGE W. PENDERGASTE.
Walking Gentleman.
Address MIRROR.

M. G. CRAIG.
Resengaged with Charlotte Thompson.
Leading support.

M. SLEDDY BROWN.
Engagement for the season of 1882-83, with Aldrich and Parsons.
Address MIRROR.

M. LESUE GOSSEN.
Leading with Eugenie LeGrand.
Address MIRROR.

M. LEO COOPER.
With Miss Rhea.
Season 1882-83.

M. HARRY CURTAIN.
With Aldrich and Parsons.
Address MIRROR.

THE NEW YORK MIRROR.

At the Theatres.



IN PARADISE.

Of late years John T. Raymond has devoted himself almost exclusively to the illustration of native character. In *The Mighty Dollar*, *Fresh, Sleepy Hollow and Risks* he has shown a marked talent for delineating the peculiarities of the American. No other actor has confined himself to this line of work, and we doubt if any other actor could succeed so thoroughly in popularizing it. Raymond himself is a typical American. He is a notable example of the wiry, sturdy, good-natured, quick-witted, kind-hearted, drily-humorous citizen indigenous to the soil of North America. His voice has the strident twang, his face the interrogatory expression, his figure the cool bearing of your true Yankee. His methods are simple; his fun is natural, and his presence happy. For the first time in this city he presented his latest characterization, Major Bob Belter, in a play by George H. Jessop and William Gill, called *In Paradise*. There was a good-sized audience at the Grand Opera House, among whom we noticed many of Raymond's friends who used to gather in force at his perennial invasions at the Park.

Raymond, as Major Bob, made a hit—the comedy didn't. It's slangy dialogue was too appalling even for the *habitués* of a West-side theatre. Even the gallery quailed before it. But Raymond acted with such exuberant humor that the faults of the play were sunk to insignificance beside the capital performance of the star. With the plot of *In Paradise* our readers are familiar, as it was published in detail in these columns not longer than a week ago. The most glaring fault is that the plot is foreshadowed in the second act, and all interest in what follows would be totally dead were it not for Mr. Raymond's meritorious acting. The moment the wronged wife of the villain, who is striving to ensnare the heroine of the piece, comes on the scene, everybody knows what the *finale* of the piece will be, and although Major Belter covers the aggrieved spouse's head with a table-cover to conceal her from her recreant husband's view, he does not cover up the knowledge of what the denouement will be. The audience were sorry to find the old, old story and the thrusting of it forward so early in the play; but they settled down resigned to the inevitable and watched and laughed at Raymond's fun during the rest of the evening. Major Bob is a Virginian of the *ante-bellum* stripe, who goes West to seek a fortune at the conclusion of the late "unpleasantness." Afterwards he turns up as a successful lawyer in Chicago. He is a kindly, jovial man, whose business consists chiefly in foiling the villain, bringing the nice young man and the nice young girl together, and making love to a spinster schoolma'am, whom he loved long ago "in ole Virginny, by Gad, sah." Raymond's make-up was very good. Major Bob is a strongly outlined characterization. But the play is not a good enough vehicle to carry Raymond; in fact, it may be said that Raymond gets out and carries the vehicle pretty nearly all the time.

The company is composed of the same ladies and gentlemen who have travelled with it in the past two seasons. George F. DeVere, a very capable actor, played Francis Rawdon, a gambler and adventurer. Except in the love scene in Act Four his acting was good. O. H. Barr as Stephen Dallas, the nice young man, was so manly and straightforward that he made his part palatable to the audience. That was achieving a pretty big thing, for Stephen is exactly the sort of milk-and-water character that a gallery loves to "guy." J. F. Dean, who played a drunken miner, Old Joe, was only on in the first act; but he acquitted himself creditably. Harry Pearson was satisfactory as Belter's partner, Dewitt Duxum. John Marble had a most offensive part in Bartley Binks. We are sorry to say he added in a measure to its offensiveness by the manner in which he played it. Binks is a lawyer's clerk, who behaves like a hoodlum and talks like Moses and a modern Bowery boy combined. Slang, modern and antiquated, pours from this individual's lips in an unceasing cataract, and it entirely drowns the laughter that a little of it might excite among the skylings. Such a vulgar party as Binks, if he could be endured as an employé in a law-office, would certainly be barred from the privileges of a gentleman's parlor. Binks, however, has *entirely* everywhere. Mr. Marble has a voice, and it is naturally loud and coarse enough to penetrate to all portions of the Grand without elevating it to a pitch and ejecting it with a force that seriously threatens the tympani of the audience. A *kick* of it travels a good way. Stella Boniface did well and played Melia; the nice young girl,

very well. In emotional scenes, however, she was painfully stagey. Lizzie Creese played Priscilla Fagg admirably; but she did not make up to look sufficiently advanced in years. Unless we are greatly mistaken, we distinctly heard Miss Creese say "I done" in the third act of the piece—a slip of the tongue, no doubt. Ruth Cowles, a pretty little woman, was the deserted wife, Annie Lovell. Deserted wives don't run about in aesthetic walking skirts, long black kids and cute poke bonnets. These adjuncts set off Miss Cowles' prettiness excellently; but a plain black gown and simple hat would have been more in character. However, the lady acted neatly. The play was well mounted. The stage of the Opera House has never been so well set as in the fourth act.

The *Black Flag* was presented at Niblo's Monday night to a good house. Goodwin has elaborated his part so that it now stands boldly out and is heavily laden with that purely figurative substance clept by actors "fat." Ned Thorne's acting as the hero of the drama has increased in manliness and vigor, and a very pleasing interpretation of the other parts is given by the company.

MARY ANDERSON'S career has been in many respects an extraordinary one. Steadily and quickly she has risen to the enjoyment of a popularity, a fame and an income that few actresses have ever enjoyed. Beauty of character and person and acute perception were not solely the causes of her rapid ascent to a dazzling position—she is one of those rare creatures that are gifted with the divine spark of dramatic genius. Were it not for the possession of this precious fire no amount of intelligence or comeliness would have brought Mary Anderson to the enviable station she now fills. The path to greatness is tortuous and tedious to the intellectual plodder who measures every step with care and deliberation—the genius, by a swift and brilliant flight, attains the goal without fatigue or pain. The fable of the Hare and the Tortoise does not apply to such cases in the theatrical race. The Hare out-distances the slower antagonist if the journey be not too long.

Two years ago we detected symptoms of retrogression in Miss Anderson's acting. We noted that certain maiden faults had become crystallized and that she would soon begin moving backward instead of continuing to progress. But if our fears seemed well-founded then, the past two seasons have proved them to be groundless. That period marks a most important advance in her art, which was very palpable to the large audience that saw the lady at the Fifth Avenue Monday night as Pauline. Her defects have disappeared and the qualities that heretofore commanded our admiration have increased and intensified.

The Lady of Lyons is a play that stands ill in the graces of managers and actors. Usually it is relegated to matinée performances, and the idea of making it a night attraction is not often entertained. We were surprised that Dr. Griffin should put it up as the opening bill for Miss Anderson's engagement; but after witnessing the star's magnificent acting of the chief rôle, which at once illustrated her improvement and her power, we concluded that the good Doctor had prescribed the proper tonic.

We do not remember having seen so good a Pauline as that Miss Anderson gave us. Bulwer's language is stilted and his story unnatural; but the actress succeeded in putting genuine life and feeling into the part and created an impression that obliterated even Neilson's acting of the heroine. The third and fifth acts she played with great feeling, and the varied emotions of passion and grief were finely manifested. Mary Anderson is without doubt the representative Pauline—unequalled, unapproached.

We regret that we cannot speak in corresponding terms of the company. With the single exception of H. B. Norman, who gave a capital performance of Dumas, the rest of the cast was inefficient. Robert L. Downing, the leading man, made a wretched Claude.

His name ought not to appear on the bills in bigger letters than the others until he is worthy of the distinction.

The Lady of Lyons was repeated Tuesday and Thursday. On Thursday Miss Anderson will appear as Berthe in the Daughter of Roland. This is a play by a French count named De Bourneur, translated into English by Annie Ford, the daughter of the Baltimore and Washington manager. The plot is as follows: The scene is laid in France, toward the end of Charlemagne's reign, and deals with incidents growing out of the death of Roland, the nephew and Captain of Charlemagne, who has been sacrificed by the treachery of an officer named Ganalon.

Ganalon, for this, was doomed by Charlemagne to be tortured, bound to the back of a horse, and sent adrift in the forest, the intention being that he should become a prey to wolves and vultures. He does not die, but falls into the hands of pious monks, who release him from his bonds and rescue him from his fate.

Under an assumed name he performs vigilant services for his King, but is haunted with the fear that his son, Gerald, will one day learn his story, and abhor

him for his crime. An accident brings Berthe to the Castle of Ganalon. She falls in love with Gerald, and after a succession of incidents, culminating in the discovery of Ganalon's identity, the lovers are united.

Mr. Barnay, as he appeared on Monday at the Thalia in *Graf Waldemar*, is a good actor, but no more. He has a fine presence, strongly reminding us of the Crown Prince of Prussia, a good, deep voice, well modulated, an accent savoring of the well-educated middle-class German, and a natural manner. There was no room for any more in the play, which is far, very far removed from our notions of a "star" piece. *Graf Waldemar* has no more to do than others in the cast. He merely does it rather better; that is all. The Herr Graf himself is a selfish cad with whom it is quite impossible for any right-minded man to be in sympathy. A Teutonic Rochester with all Rochester's faults, and a few more (German ones) to give the local color. *Ergo*, he is beloved by all womankind; of course, brutes always are. Mr. Barnay made him as little repulsive as the author would permit. We especially liked his brotherly idea of taking his co-worker in the scene, male or female, on with him hand in hand when recalled. It

savored of Saxe-Meiningen reciprocity and was pleasant to behold. The piece was played for all that it was worth. Herr Reinau gave an admirable picture of a Russian swindler and bully as Prince Udaschkin. His legs and trousers were characteristic and suggested the horsey cad most unequivocally. How is it that a man's lower limbs are the first to betray him? Box, the valet, was capitally acted by Mr. Conried. The quiet manner in which he handed the Prince's hat to him without a word, on his Highness' being discovered cheating at cards, was a genuine touch of art. The Gertrude of Mrs. Moser-Sperner was a truly charming performance, full of quiet force and a quality of easiness that made her the queen of the evening. Miss Wolff, as the Princess Udaschkin, sailed out in black silk and lace, as we are told Mrs. Siddons used to do, and acted a very ungrateful part exceedingly well in spite of her funeral garments, in which no lady of modern days could possibly appear without being seized as a lunatic afflicted with melancholia and dressing to suit. Actresses should remember that, despite of tradition, villains dress precisely like other people now-a-days. Character-costuming has quite gone out of date in society, and should go out of use on the stage, which is but the reflex of society. The little boy, Hans, was beautifully done by Ella Stoerk. Most stage children are bores; but little Miss Stoerk was a pleasure to see. In fact, the acting all round was excellent—the piece, naught.

The illness of Charles Thorne last Wednesday night put Manager Stetson in what is colloquially denominated "a hole." The actor, although prostrated early in the day, hoped to get through his part in *The Corsican Brothers* at night. At seven o'clock his physician forbade him to leave his bed, and Mr. Thorne was physically unable to disobey had he minded to have done so. Stetson at such short notice was of course prevented from getting a substitute and the theatre was closed. On Thursday it opened, and Clinton Hall read the parts of Fabien and Louis—and read them badly. He had several hours time for preparation, but lacked either ability or nerve to grasp a royal chance of distinguishing himself. It is unlikely that he will ever get such another brilliant opportunity. At all events he might have given the lines an intelligent reading. On Saturday Frank Bangs—whose study is slow—got himself up in Mr. Thorne's parts and played them most acceptably. On Monday he manifested visible improvement and carried the audience with him from the beginning to end of the drama. Theodore Hamilton, who has not played here for several years, assumed the rôle of Chateau Renaud, and was well received. The houses of course were somewhat affected last week by the news of Thorne's illness, but under the circumstances they were large. This week thus far the receipts have been big.

She Would and She Wouldn't, the old comedy by Colley Cibber, is being done at Duff's. As far as we are concerned, we wouldn't, and the public agrees with us by going elsewhere. Duff would, however, and that accounts for it. Ada Rehan may be good in modern pieces; she certainly is not in the old comedies. The lines of the Son-in-Law she speaks nicely; the wit of old Cibber falls flat from her lips. The rest of the company are equally mis-cast, and acquit themselves accordingly.

Helen Bancroft will appear as Julia at the Turf Club Theatre, supported by a good company, on Monday next. Ben Baker, Hart Conway, Alice Brooks and Clinton Hall are engaged. The performances will continue one week. They are under the direction of Maze Edwards.

wine supper is not edifying, to say the least; but Mansfield's intense acting, and its startling climax at this portion of the play, arouse the audience to a pitch of genuine enthusiasm. The call he unavoidably gets is well deserved; but it would be more consistent with art to drop the "shakes" and decrepit bearing of the Baron on bowing to the audience. The Baron is dead—the people bestow their applause upon the actor—not the character he has been performing—and it is the actor in *propria persona* that they want to see and honor. Mr. de Belleville, Misses Jewett, Vernon and Carey, and John Parselle contribute materially to the success of the play. The set in Act Four is the finest scene ever exhibited on the New York stage, and the management can justly advertise that fact. The houses have been crowded—except at the Saturday matinee—and there is a heavy take extending over the coming fortnight. The Parisian Romance is an absorbing story, exquisitely mounted and played.

Emmet, at Haverly's, is greeted with an unbroken succession of crowded houses. The sweet songs, the graceful dances, the \$2.50 dog furnish a pleasant evening's amusement.

The McSorleys are an increasing fund of enjoyment to those who visit the Comique, and their comical adventures will please an anchorite. Every night the theatre is well filled.

Next Wednesday H. B. Lonsdale and Charles Harris take a benefit at the Standard, where reminiscent scraps of Gilbert and Sullivan will be presented. To reward what private or public, personal or professional services performed by the twain in question, is this benefit to be given? We doubt if a dozen paying patrons of the Standard know Mr. Lonsdale from Adam. As for Mr. Harris, has he not always received his salary regularly?

This is the fourth month of young Mrs. Winthrop at the Madison Square. On Friday last the one-hundredth performance was celebrated. Elegant souvenirs of the event were given to the audience. They consisted of sets of reproductions of clay medallions printed in brown and olive-green. As a work of art the souvenir surpasses any of its many beautiful predecessors.

Muldoon's Picnic at Tony Pastor's is a veritable screamer, and is greeted by large and laughing audiences nightly. The variety features are entertaining, making the bill, on the whole, the best the management have favored us with this season.

The San Francisco Minstrels announce the last nights of their Iolanthe travesty. Other novelties are in preparation. The first-part is a gem of fun and sweet song.

The Musical Mirror.

The Philharmonic Club gave a very pleasant and even instructive concert of chamber music at Chickering Hall on Tuesday last, assisted by Adele Margulies, pianiste, and Max Liebling. Onslow's Quintette in G Minor, op. 76, was admirably played by Miss Margulies and Messrs. Arnold, Gramm, Werner and Kulkof. This composition, although somewhat rococo in style, is yet full of beauties, and the piano part is managed with consummate skill. The Largo and Romanze were charmingly given. The *Suite*, op. 34 (new), by Franz Ries, for violin and piano, was exquisitely performed by Messrs. Arnold and Liebling and is a very interesting composition. We were especially delighted with the "Tempo di Bourre" and the "Andante con Noto (Gondoliera)," which are full of melody and admirably worked. Heinrich Hoffman's Sextette in D Major, op. 65 (M.S.), expressly composed for and dedicated to the Club, went very well indeed, and showed up very favorably against the other compositions presented during the evening. Too much praise cannot be given to this admirable organization for their careful and artistic endeavor to make really good chamber music "familiar in our mouths as household words." We were glad to see the hall so well filled. There is no more elevating style in music than those compositions "di camera" that combine artistic excellence with home feeling and offer a worthy example to our amateurs and a goal for their endeavors.

Although *THE MIRROR* disapproves of the Passion as a subject for stage representation, there can be but one opinion as to its fitness for musical illustration. The Divine poem is worthy of the best efforts of the divine art, and received in the light of an oratorio, there can be no desecration in setting a sublime subject to sublime music. Oscar Weil has succeeded in giving a musical setting to that part of the text entrusted to his care that is fully worthy of the subject. His music is wholly original, from the first note of the prelude to the last of the dirge, "Save the Dance," the subject of which was brought from abroad and arranged by Fred Lyster. The Allegretto Fugue is a truly grand composition, and the entire tone of the music, from its Oriental beginning in the Temple of Solomon to its Christian development, is full of light and color. The foundation chorale, "Oh, Haupt, vali Blut und Wunden," is the

same as that used by John Sebastian Bach in his sublime "Passion-Musik," but is treated in a totally different manner, and is made the nucleus of a series of contrapuntal designs, most admirably worked out, and yet in no way stiff or old-fashioned. Taken solely from a musical standpoint, the Passion is an exquisite harmonic dream that can offend none.

The Sunday night concert at the Casino was well attended, and the programme was agreeable. The band is good, decidedly good, and the singers are fair. Mr. Chatterton (Signor Perugini) is our very best English opera tenor, and in concert does exceedingly well. Mme. Juch has pretty little voice, and sings nicely when not over-weighted, as she was in "The Shadow Song." Mme. Seguin is a reliable mezzo-soprano, who does nothing badly nor nothing much above the average—a good steady singer of the middle class. Mme. Ravash is not very ravishing on the pianoforte; but she will pass. Max and Rudolph looked well, as usual.

The Queen's Lace Handkerchief is doing well, thanks to the unstinted stage-setting, the talent of most of the artists, the perfection of the band and the goodness of the chorus. It owes but little to the music and nothing to the text, which is simply trash, trashily put together and dully translated.

Virginia is doing well at the Bijou, for the same very sufficient reasons that save its congenital musical dullness, The Lace Handkerchief, at the Casino, and its first cousin, the Iolanthe, at the Standard. All three are poor works, musically considered, although Iolanthe is by far the best of the lot; but they are saved from oblivion by the excellence of the performance and the liberality of the setting. What a pity it is that our enterprising managers have not themselves, or do not employ, sufficient discrimination and judgment beforehand, as to the quality of the work they pay for so liberally and put forward so gorgeously. Then should we be saved the endurance and the expense of such inanities as Claude Duval, The Vicar of Bray, etc., etc.

Professional Doings.

The full company to support Miss Bancroft in *The Hunchback*, at the Turf Club Theatre, next Monday, 22d inst., is as follows: J. Clinton Hail, Myron Leffingwell, Hart Conway, William Royston, Ben A. Baker, John Sutherland, Leslie Edmunds, George T. Nash, Robert Eldridge, Thomas Atkins, and Alice Brooke.

M. B. Leavitt, while in San Francisco, engaged Ferguson and Mack and Bonnie Runnels and added them to his All-Star company. On the return Eastward, the company was divided, one portion playing the towns on the Southern Pacific, and the other returning via the Central Pacific. Both companies unite at Denver, and play there during the week of February 12.

Our Buffalo correspondent writes: "Margaret Mather's week in Buffalo was a wonderful engagement. The house was jammed night after night, and her last appearance as Juliet, at the Saturday matinee, brought out more admirers than the Academy would hold. Ladies who could not find standing room below invaded the gallery gods' preserve."

M. N. Haviland, the member of Frank Mayo's company who recently disappeared, and was afterward found in a hospital at Houston, died in that city on Tuesday night. He was a native of Buffalo, N. Y. As soon as intelligence of his death was received in this city, Dan Frohman, on behalf of the trustees of the Actors' Fund, took charge of the case, and will have the dead actor's remains brought to Buffalo for interment.

There will be two Tourist companies on the road next season, both owned and managed by W. H. Brown. The Mestayer company (under the same management) has had unusual prosperity this season, and this has encouraged the manager to take the step mentioned. Company No. 1 (Mestayer's) will open the season at Oakland Gardens, Boston, August 13. No. 2 will open at Hooley's, Chicago, Sept. 9. Manager Brown says he opened in New Orleans Sunday night (7th) to \$1,200.

The Madison Square company of which Joe Hart is manager is now doing Young Mrs. Winthrop. The play was first presented at Newburg, N. Y., on last Thursday night. Manager Hart writes that its success is very flattering. On the first night, however, there was a little drawback. The Mrs. Dick Chetwynd of the cast, Mrs. Abell, was summoned to the deathbed of her mother, and the substitute dispatched from headquarters was unable to cross over from Fishkill to Newburg on account of the ice in the river.

The official announcement of the Cincinnati Dramatic Festival, promulgated Sunday, embraces the following programme: April 30, Julius Caesar; May 1, Romeo and Juliet; 2nd (matinee), The Hunchback; 2nd (evening), Much Ado About Nothing; 3d, Othello; 4th, Hamlet; 5th (matinee), Julius Caesar; 5th (evening), Othello. The chief participants will be John McCullough, James E. Murdoch, Lawrence Barrett, Nat Goodwin, Mary Anderson, Clara Morris and Mlle. Rhéa. Negotiations are pending to secure William Warren or John Gilbert for the rôle of Dogberry, in Much Ado, and in the event of inability to secure either artist, Manager John Ellsler will in all probability play the part.

The managerial force of the Callender Minstrels has been changed somewhat. The staff is now as follows: Gustave and Charles Frohman, proprietors; Howard Spear, manager; William Welch, amusement director; Charles A. Davis, director of advance publications; R. C. Campbell, business manager; George A. Miller, advertising agent. The Frohman's have closed their Nos. 2 and 3 minstrel companies, and added the principal members to the No. 1 company. They pay at the Howard Atheneum, Boston, this week. The management gives a professional matinee today (Thursday). Invitations have been extended to all the professionals in the city and a pleasant time is anticipated.

THE NEW YORK MIRROR.

The Giddy Gusher



ON THE SYMPATHETIC HUMAN HEART.

I've made up my mind to go to my friend Joseph Mora and get a second hand-screw—one of those cast-iron, vice-like contrivances that imprison the human skull while photography does its fatal work. I will cart this to theatres with me, and impale the coroanum in front of me on its tines like a doughnut on a fork. You see I am desperate, and if you meet me in the lobby of—well, say the Bijou (that's the worst floor in the city for an audience), lugging something that looks like the original old cross-bow gun Edward introduced at the battle of Cressy, don't be afraid; it's not ammunition—it's my apparatus for seeing the show.

The first night of Virginia I sat behind a big woman who always accompanies an old musical critic to the theatres. She wears on her devoted head a regular old-timer waterfall; the hair of half a dozen women is piled up the back, sides and top. On this hirsute construction she throws out little hair corns and wens. I suppose she would term them puffs. And then she clasps on an Alpine hat with the spoils of a herd of ostriches waving above. This cheerful woman betrays symptoms of palsy, St. Vitus' dance and epilepsy. That blessed head of hers bobs and wiggles and shakes like the topknob of a Chinese mandarin. I sat the other night in blissful ignorance of the stage, till it struck me I'd like to see my pretty little friend Nelly Weathersby in her nobby top-coat. I scroched and peeked under the right earring of this theatrical abomination. It's an instant that loophole was lost and the head ducked to the right. Here was my chance. I flew for the opening at the left. Old fass-and-feathers was back as quick as I. This operation was repeated twenty times a minute. So I gave up further attempt to see the performance and watched the waving head, now up, now down; now right and left. Oh, Jacob's Oil! how I did wish she might have a stiff neck for about half an hour!

I heard Miss Annie Prince (the princess of evening hatters) say to a young girl, the other day, in reference to a tremendous "fish-wife" poke: "That's a charming hat for a private box; but I feel sure you would be too considerate of other people's comfort to wear such an obstruction in the stall." And the young lady abandoned the idea of buying for evening wear a bonnet that would have carried terror to the hearts of her neighbors.

Next to the girl with the dreadful big hat and the old hen with the hair embankment, comes the ruffian who rolls up his coat and sits on it. It's a sure sign he's in an impudent condition and is wearing old clothes. No man ruthlessly rolls a valuable garment and drops on it as if he were a pile-driver. And if the coat is a good one, then he's an unbroken countryman fixed up to "go to York." He has a wild idea that some one will steal that new overcoat unless he has it under him, or he has been used to the soft side of a wooden bench, and got into the habit of tempering the tough board to the tender pantaloons by making a sandwich of himself, his coat and a section of hickory (man-like, getting the meat in the wrong place). An inspiring spectacle is a procession of Peter Cooper, the ex-Mayor and the air-pillow. Sometimes Peter goes, already blown up, with the air-pillow on his arm; sometimes the ex-Mayor bears it under his coat, folded up. It's one of the old-fashioned kind—built like a life-preserver, round, with a hole in the middle. They don't go to theatres often; but the Gusher is in for all sorts of wild excitement, and therefore takes in Geographical Society meetings and ratifications and debates. So in the bowels of the earth, over the corner of Eighth street and Third avenue, she has often come upon the blowing up of Peter when he has come with his cushion in a collapsed state. But Peter is called a philanthropist, and I honestly believe in his tripelike old pericardium—there's as much good will to man as is found in the human heart. If he thought he was obstructing any fellow-creature's view of Chief-Justice Daly's geographical legs, he would blow off his cushion as quick as a wink. Heaven bless him!

Not so the hair-raising woman or the coat-

roosting man. They are as careless of the feelings of others as they are careful of their own; but the hour of retribution draws nigh. I'm going to get the head-screw of Mora, and I'm equal to applying it red-hot, as I did the plaster to Charlotte Cushman's back. I never told you about that, did I? Well, I must, for it's funny.

Charlotte was stopping in the same hotel with me once, many years ago. She had a faithful colored maid and a Scotch terrier as traveling companions. Lottie was not extravagant; so, dispensing with a carriage the first night of her engagement, the dog the maid and the tragedienne set off to find the back door of the theatre. It was not more than three blocks away; but in a blinding blizzard of a storm, it took her some three-quarters of an hour to reach it by going quite out of town and coming in by a cross-lot cowpath. She took a fearful cold, and after delighting the youthful Gusher with her marvellous Meg Merriles, won her heart completely by asking her to share her supper. It was during this supper that the subject of plaster was broached. The cherished dog was taken wheezy, and the maid began rubbing its throat with camphorated oil. Charlotte produced a lovely kid plaster, thickly spread with a black mixture like tar.

"Now, warm that well," she said, "and put it just between my shoulders."

My acquaintance with Burgundy pitch in plasters was limited. I held the blamed thing to a roaring fire, while Miss Cushman let down the neck of her dress. When the plaster began to melt in the fervid heat, and my fingers were well scorched, I clapped it on the unfortunate actress' back, and a howl went up to Heaven that shook the roof.

"Take it off!" she shrieked. It wouldn't come off, and it didn't come off; it stopped where it was sizzled, and we had doctors and all sorts of curatives for burns, and I was in disgrace (as usual). This digression has little to do with the subject, only to show how likely I am to give folks things red-hot when my sympathy is aroused.

I have been studying up the various exhibitions of this divine quality, Sympathy, that have been made during the week, and have come to the conclusion that I want as little of it in mine as Fate can conveniently give me. To begin with, one has to burst something or break something before they know how much the world is affected by their misfortunes; and it's going through a great deal to acquire, a very little. Two weeks ago, if I had said that Charles Thorne owed his reputation to a handsome presence, Cazauran and Parselle, I should have had a small following. To-day I can glean, between here and Union square, information to prove that he never was an actor; that he has always been crazy; that he is an ignorant, conceited upstart; that he has not a particle of chivalry or gallantry; that his physique was all padding; that he's lost his mind; that he never had any mind; that he's a duffer; that he lets his wife black his boots; that he has no wife; that he has an assortment of wives; that it was the reflected lustre of the other truly great artists of Palmer's company that made his reign in the Union Square of any account—and a lot more sympathy (learned from artists) thrown in.

Every time there's a great calamity, or some private woe to alleviate, I'll start a course of lectures for the necessary funds, and make the celebrated clergymen give their services. I'll take the prominent shop-keepers of my congregation, and for some charitable object make them donate all the sales at one of their counters for an entire day. Just let me loose on the world in a ministerial capacity, and I'll endeavor to conduct the different pursuits and professions on the theatrical plan, and make a better showing in the cause of benevolence than the Parsons do at present.

In the meanwhile there are the minor evils to interest and occupy the sympathetic

eye a world of wicked intelligence and *slowly winks*.

There you are—same thing all round. I went home and picked up a dear little girl in her fifth year, and anxious to learn if we are born so or grow so, I improvised a pitiful tale of a child I had met, whose father and mother had been killed on the Elevated road—the child left to the cold charity of a cruel world, was waiting at the railway station, with her doll, for help and friends.

"Is it a nice doll?" asked little Marie.

"A very nice doll; but what would you like to do for the poor girl?" I said.

"I'd like her doll," replied the infant; and I dropped her like a hot potato. We are born so without a doubt.

I don't suppose the theatrical profession absorbs all the sympathetic people; but nevertheless in its members one finds more of the quality than in any other class. They have the dreadful attribute of jealousy as a stand-off; but the good, old-fashioned virtues of charity and benevolence—the parents of sympathy—find an abiding place often in the theatrical heart than in any other. I was speaking of their marked generosity the other day to a well-known parson, and he kindly undertook to account for it by saying: "They get their money easy and don't know how to value it."

It didn't take me long to prove to him that an actor's life might be a pleasant one, but it was far from being an easy one, and I needn't say I made him as mad as a hornet by summing up the life of a fashionable preacher as one of the most pronounced puddings in the whole human cook-book. This particular minister draws on his stock of Paley's Theology and Dusenbury's *Evidences of Christianity* for a weekly composition that he calls a sermon; he chucks in crumbs of the early-moral poets; he quotes whole pages to support his text from the works of vigorous pulpit orators, who, having passed away, are duly published for living pastors' profit. This effusion, ground out in a delicious room called his study, he duly reads to a fashionable audience on Sunday; he goes home to a well-appointed house, where about everything, from the coal in his cellar to the books on his shelf, from the slippers on his feet to the dressing-gown on his back, are gifts of the congregation. In the country they always have a donation party all the year round. He gets his handsome parsonage rent free. The devout tailor knocks off half his bill before presentation. The church-going butcher does the same. Everything is let down very easy for the minister. Believing, as I do, that in a variety of forms we revisit this earth, I'm wishing very hard to arrive here next time in the shape of a popular parson. Then I'll show 'em how to run theology with a little sympathy (learned from artists) thrown in.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M. R. ED. P. TEMPLE.

M. R. I. N. DREW.

M. R. C. N. BARBOUR.

M. R. J. D. ARNOLD-MORRIS.

M. R. G. D. CHAPLIN.

M. R. FRED LESLIE.

M. R. J. DUKE MURRAY.

M. R. FRED SACKETT.

M. R. MILTON NOBLES.

M. R. JOHN J. RUDDY.

M. R. J. W. PARSON PRICE.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M. R. ED. P. TEMPLE.

M. R. I. N. DREW.

M. R. C. N. BARBOUR.

M. R. J. D. ARNOLD-MORRIS.

M. R. G. D. CHAPLIN.

M. R. FRED LESLIE.

M. R. J. DUKE MURRAY.

M. R. FRED SACKETT.

M. R. MILTON NOBLES.

M. R. JOHN J. RUDDY.

M. R. J. W. PARSON PRICE.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M. R. ED. P. TEMPLE.

M. R. I. N. DREW.

M. R. C. N. BARBOUR.

M. R. J. D. ARNOLD-MORRIS.

M. R. G. D. CHAPLIN.

M. R. FRED LESLIE.

M. R. J. DUKE MURRAY.

M. R. FRED SACKETT.

M. R. MILTON NOBLES.

M. R. JOHN J. RUDDY.

M. R. J. W. PARSON PRICE.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M. R. ED. P. TEMPLE.

M. R. I. N. DREW.

M. R. C. N. BARBOUR.

M. R. J. D. ARNOLD-MORRIS.

M. R. G. D. CHAPLIN.

M. R. FRED LESLIE.

M. R. J. DUKE MURRAY.

M. R. FRED SACKETT.

M. R. MILTON NOBLES.

M. R. JOHN J. RUDDY.

M. R. J. W. PARSON PRICE.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M. R. ED. P. TEMPLE.

M. R. I. N. DREW.

M. R. C. N. BARBOUR.

M. R. J. D. ARNOLD-MORRIS.

M. R. G. D. CHAPLIN.

M. R. FRED LESLIE.

M. R. J. DUKE MURRAY.

M. R. FRED SACKETT.

M. R. MILTON NOBLES.

M. R. JOHN J. RUDDY.

M. R. J. W. PARSON PRICE.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M. R. ED. P. TEMPLE.

M. R. I. N. DREW.

M. R. C. N. BARBOUR.

M. R. J. D. ARNOLD-MORRIS.

M. R. G. D. CHAPLIN.

M. R. FRED LESLIE.

M. R. J. DUKE MURRAY.

M. R. FRED SACKETT.

M. R. MILTON NOBLES.

M. R. JOHN J. RUDDY.

M. R. J. W. PARSON PRICE.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M. R. ED. P. TEMPLE.

M. R. I. N. DREW.

M. R. C. N. BARBOUR.

M. R. J. D. ARNOLD-MORRIS.

M. R. G. D. CHAPLIN.

M. R. FRED LESLIE.

M. R. J. DUKE MURRAY.

M. R. FRED SACKETT.

M. R. MILTON NOBLES.

M. R. JOHN J. RUDDY.

M. R. J. W. PARSON PRICE.

It is a capital thing. There are no two ways about that. Every travelling manager will rise up and bless you if the reformation is completed. One-night stands will pay handsomely if they're given a chance.

CANCELLING DATES.

TONY PASTOR.

JOHN T. RAYMOND

J. W. COLLIER

MISS ANGIE GRAY.

MISS JANET RATHBONE.

MISS ANNIE D. MONTAGU.

MISS MABEL MOORE.

MISS ROSE COGHLAN.

MISS ETHEL SKEEL.

MISS JENNIE YEAMANS.

MRS. J. H. HEALY.

MISS SARAH VAN HUYCK.

MISS LIZZIE DERRIEUS.

MRS. E. ROSE.

MISS AMY NORTHCOTT.

M. R. FRANK FARRELL.

M. R. ALFRED B. COLBY.

M. R. ROLAND BARDEL.

M. R. JOSEPH S. GREENSFELDER.

M. R. W. A. EDWARDS.

M. R. FLOYD COOK.

M. R. CHARLES C. MAUBURY.

M. R. LILFORD ARTHUR.

M. R. JOHN MALONE.

M. R. HARRY BULLARD.

M. R. WILLIAM GILL.

M.

PROVINCIAL.



CLEVELAND.

Metropolitan prices do not suit Euclid avenue audiences, and Modjeska's business has been only fair. She began the week as Rosalind, with a good-sized house, plentifully papered, despite Manager Berger's protest to the contrary. Julie Tuesday: quite light, houses improving Wednesday and Thursday, when Twelfth Night and Frou-Frou were on the bills. Camille, Friday evening (almost a thousand blooming over the lake), closing Saturday, with a Camille matinee and Odette at night, to fair houses. The madame would do well to shew the first three characters—Rosalind, Juliet and Viola—as she appears to much better advantage in the French plays. Comparisons with Mather and Rhea are unfavorable; besides we've had a surfeit of the legitimate. Of the co. deserving mention are Maurice Barrymore, W. F. O'Brien, G. H. Griffiths, Clara Maeder, Mad Milton and Celia Ellison.

That Square Man, Maginley, is with us this week. Emma Abbott, 2nd, when we get our first dose of Iolanthe.

The variety room which struck the Academy week before last was continued last week by the Leavitt-Pastor comb., until Wednesday night, with a matinee, and houses have been comfortably full. A very fair show is given, though not that with Mrs. Tracy's credit. Mather and Clark, Fay and Marshall, Bessie Nulty and Master Barneys, advertised on the bills, do not show up on the boards. Manager Ellsler committed another of his inexcusable blunders by playing Mrs. Joshua Whitcomb remainder of week. This is probably the "sudites" snap on the road, and as Charles L. Howard was hunting all week for a manager, it's likely the poor soul will not be much longer. Mrs. Josh appeared last Summer in the Comedy, and dive claiming to be a variety theatre. The poor Academy patrons are to be pitied, as they've nothing else to depend on than the worthless stuff thrust upon them. The Squatters are coming this week. Little's World next.

New Theatre: The new Park Theatre (Professor Harts, manager), will open next October, at the much-needed new theatre for Cleveland is an assured fact. The new manager, in the negotiations between Messrs. Wick, banker, and Le Mire, architect, were concluded, the latter gentleman leaving plans for a four-bank-block, including a first-class theatre, in the hands of Mr. Wick. Your correspondent, happening in the bank five minutes later, got a first look at the plans and the latest particulars. A handsome six-story structure, 80 by 150 feet, will occupy the space on north side of the square, between the Old Stone Church and Court place. The building will be three stories high, with a four-story bank in the corner, surmounted by a simply tower, and the entire rear devoted to the theatre, which will be on the ground floor, with wide entrance next the church. Interior will resemble the Euclid Avenue very much, having a balcony and gallery, and seating 1,200, though a few more strata may be added to make it equal the Euclid's capacity. Modern accessories will prevail, and every thing tending to make it fireproof will be done. A solid brick will be used in the walls, and the roof will extend not only to the roof, but six feet above it, thus preventing fire lapping over it. A fireproof curtain, "sliding poles" from the roof to stage for property men among the flies; pipes over the stage, from which a deluge of water can be turned on at a alarm, and a mammoth skylight roofing the stage, whereby a draft upward may be secured, are main features of advantage over fire. Extra seats are numerous. It is the intention to make it the people's theatre, and it will be open to all well-to-do middle class who cannot afford the Opera House, and won't go to the Academy. So popular prices will range \$3, \$5 and 75 cents. The present buildings will be demolished April 1, and work begins at once. Professor Goss Harts, the well-known magician, has secured the management, and will enter upon his duties at once, looking forward to the coming of the season, and arranging for a grand opening.

Calcium Fashes: In the third act of As You Like It, Tuesday, Rosalind was telling Orlando, with whom she has been having a nest gravestone, forwarded by a couple of Englishmen traveling through the country, designating her resting-place in the telegraph boys' lot. Fashions and visitors have kept the grave covered with a shroud during last Summer. Louis H. Hartman, assistant treasurer at the Academy, left with the Leavitt-Pastor comb., to fill the position of treasurer.—The immeasurably red silk curtains were rebung Monday at the Euclid, after their trip to Buffalo for renovation, and with new black velvet embellishments, present a handsome appearance.—An awkward waiter-servant opened a bottle of champagne over Camille, Friday evening, which uncorked laughter and delayed the piece several minutes.—The Leader's criticism of Modjeska have been ably brief.

SAN FRANCISCO.

JAN. 8.—Cad the Tumboy, the new play by Leonard Grover, was produced at the Baldwin 1st. It is full of wit, and provokes much merriment. Martha Wren as Cad looks and acts the character to perfection. Alma Stuart Stanley as Mrs. Emma Diabrow, the intriguing, personates the character in a very brusque manner; but this, I think, is characteristic of Miss Stanley. The lady's introduction to her audience is Cad much against her will. I think Mr. Grover's chief fault is his absolute self-reliance in placing such a scene on the stage of a theatre patronized by the class that attend the Baldwin. The scene is loud in the extreme. Amelia Waugh, who personates Mrs. Cobb, the blind widow, acts the part with an ease and quietness that gives to the character much interest. Leonard Grover, Sr., steps back in the ranks this week, appearing in the rôle of Doctor Wren. He appears in only one act, and then has but little to say. Leonard Grover, Jr., as Horatio Gresham, attorney-at-law, gave the character an individual prominence beyond its deserts by his able impersonation. And now a word for Raymond Holmes as Tom Burns of the gas office. The rôle could not have been placed in better hands, nor have had more justice done it than it received from Mr. Holmes. As this is the first production of Cad in any of the larger cities, I give you the cast:

Robert Cobb, the susceptible.....George Holland Horatio Gresham, attorney.....Leonard Grover, Jr. Henry Diabrow, a "gen'l" who lives in a "big, w.i. a. shanty".....Joseph Everhart Thomas Burns, of the Gas Office.....Raymond Holmes Doctor Walters, of Ward's Island.....Leonard Grover Policeman 204.....Herbert Stacy Guard, Ward's Island.....W. Hallie Cabman.....Mr. Livermore One of the Canine.....Mr. Matthews Mate of the Charities and Corrections Tag.....Mr. Henderson

Mrs. Mary Cobb, the Blind Widow.....Ameila Waugh Mrs. Mary Diabrow, the Intrigante.....Alma Stuart Stanley

Cad, the Tumboy.....Martha Wren Mrs. Hedges, Matron Ward's Island.....Ida Bowdoin May Fanny, Servant at Cobb's.....Ada Northcott Mabel.....Little Belle Gugman

The Naiad Queen, like the old year, died bravely, and to-night Michel Strugoff will take its place at the California. Gustavus Lewick and George Cayvan appear in the leading roles; George W. Ward, John H. Gillett and Turner, as a doubtful dunderhead. George H. Fogg's Humpy Dumpy pantomime troupe will appear on the 23rd. The Galleys Slave is continued at Wood's Museum for another week. Frank Evans has a good co. with him, and offers the best impersonation of the hero of this really interesting play that has been seen. Evans is booked for a benefit on Friday, and ought to have a fine house, for he is a great favorite.

Our the attraction at the Bijou, and The Seven Sins is

Squatter Sovereignty will be produced to-night at the Bush Street Theatre, with a good cast, in which all of Leavitt's All-Star Specialty co. take part, including the famous Irish team, Ferguson and Mack, late of Emerson's, who have been especially engaged. After the expiration of the engagement, this co. will divide into two parts, forming two combinations, one to return East by the Central Pacific route and one by the Southern Pacific. Bonnie Reynolds, a clever Dutch actress, who came here a year ago, and this year has been re-engaged, and Mack also go East with one of the cos. Manager Leavitt now has control of two of the best Dutch comedians and two of the best Irish teams that we know of.

Mons. Jean and Madame Rose Thuzet, the celebrated French Gymnasts, appear at Emerson's to-night. Wallen and King contribute a new song-and-dance. Mrs. Fawcett and Harry Foggs Brothers, call themselves The African Four, in a budget of eccentricities; the California Quartette, Harry Shirley's Musical Art, and the afterpiece, Blue Grass, in which Emerson, Reed, Scott, and Haverly take part, completes the bill.

Youth is still the attraction at the Grand Opera House. Business continues good. "Tis said that Kentuck will be the next attraction, with E. T. Stetson in the leading rôle.

Items: Willie Simms, late of the Bert Palmer co., left the said co. at Sacramento—Mabel Bert made quite a hit in Bartley Campbell's My Geraldine.—To-night Henrietta Osborne and Connie Thompson join the co. Miss Osborne is a good actress, and she is sure to please her audience.—J. R. Grisner and Phoebe Davies, who are with this co., have worked conscientiously and faithfully, and received good wages for their services every where they've been—Miss Grace Plastadt leaves for Australia to join the Emilie Melville Opera co. Addie Rodgers' play, The Amber Witch, which she disposed of to Annie Adams, who produced it with an amateur dramatic co. in Salt Lake, is said to have been a success.—Fred Mackley left Andrews and Stockwell's comb. at San Jose, owing it is said in consequence of a personal disagreement with Anna Morris. He has accepted the position of amusement director at the Golden Gate Hall in Oakland, where his wife, Myra Mackley, will be one of the attractions.—From the Figaro I clip the following: "The Tivoli Garden, in Oakland, has again collapsed. When the Polli Brothers, who were the original proprietors, were forced to succumb to the pressure of their creditors, and their business was taken over by the Bank of America, S. F. Strini was manager. Strini has had some operatic experience in the East and elsewhere, and, although promised all the necessary capital for mounting opera and paying salaries, he found himself involved and unable to meet actual expenses. The crisis culminated on Thursday in consequence of the consumers refusing to accept promises in lieu of cash, and as the company objected to a similar programme, the house closed and the manager was compelled to leave for San Francisco for amusement. Hattie Moore rejoined the Tivoli about Christmas, under the promise of a very liberal salary, but her return did not appear to have an encouraging effect on business." Some time ago Miss Moore threatened her engagement at this house at a moment's notice, and in the emergency the audience had to be dismissed. This undoubtedly had the effect of throwing the house into bad shape. There is some talk of Emma Adams taking over to "Friend" Foy, and the management of Maurice Straschok—Samuel Piercy's remains will be brought here from Boston during the month.—Belasco and wife arrived here at noon to-day.

BOSTON.

The great event of the week was Salvini's performance of King Lear at the Globe Theatre, which he played for the first time in his life to a house crowded from top to bottom. Every seat in the house was filled, and the audience, though not distinguished successes of the season, Salvini did not disappoint from the very high expectations which had been raised from the great celebrity that he had acquired in other characters. It is one extremely difficult, and imperatively needs histrionic powers of a varied and brilliant kind. The madness of King Lear was never for a moment lost sight of by the great actor. There was such an interest in the scenes that one could win in his favor that one saw no impropriety in being drawn into the play. The Tivoli and the rest of the English theatre, the Forest of Arden, and the singing of all the music of the play. Moreover, the co. presented with more spirit and enthusiasm. Frank Cooper, as Orlando, gave the best exhibit of his powers so far presented, and E. Shepard as Adam, and J. G. Graham as Jacques were also surprisingly good. The Touchstone of J. G. Taylor, however, was about as good as it could be. Kate Pattison did Celia in a quite effective manner, and the rest of the co. during the two weeks past, proven herself an actress of consummate ability, lack of opportunity only preventing her from completely overshadowing Mrs. Langtry. The Lily in daub and hose has not much to stand upon. Her Rosalind is no better nor worse than her other performances. Mediocrity is her plane at present. Perhaps her acting might pass muster were her voice and accompanying expression better; but the one is a hard, rasping, and shrill organ compared with the smooth, round, and well-tempered voice of Patti. Her mother, a lady who held an exalted position in the ranks of the American theatrical and musical entertainments, was tendered Miss Rosina, all of which she declined with the exception of a luncheon given in her honor at the Bellevue Hotel.—May Forney, who is the interesting correspondent of the New York Queen, writes many of the most entertaining articles in Progress, a paper that enjoys a very large circulation and never forgets The Mirror.—It is said that Mrs. Langtry will play a return engagement in this city, and that the show will be given at the Chestnut Street Opera House.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

Items: The news of the death of Quintus C. Brown, late manager of the Claire Scott co., was received with much regret by the city. Quintus C. Brown was treasurer of Wood's Museum under the management of George H. Wood, and when the Eighth Street Theatre (now the Bijou) was built, was made manager. The house lost money heavily and was obliged to close, and it was then that Mr. Brown organized the Claire Scott co., which proved an unprofitable venture. It is known that he was in the Newhall House, Milwaukee, at the night of the fire, and is supposed to have perished in the flames.

THE NEW YORK MIRROR.

5

and highly pleased audience. Carrie Turner, as Hazel, proved all that has been said in her praise to be true. With such a cast as Charles W. Coulcock, Mrs. E. L. Davenport, Ada Gilmer and Mark Price, nothing but words of praise could be said. They will be sure of a large house when they return.

American Theatre (W. S. Ross, manager): Co. was excellent the past week and business large. Week of the 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey for the past two seasons business manager of the American Theatre will leave shortly to take charge of the Apollo Theatre, at Euston, London. Mr. Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

NEW HAVEN.

Carl's House (P. Carl, proprietor): Carl's and Snyder's Opera co. in Biller Taylor's building, was a great one, neither was the audience, but in justice to the co., I believe they have not sung the opera many times before. The best of the Madison Square cos. played Hazel Kirke 12th to a very good audience. Their presentation was almost without fault, and the whole an even and well-shaped picture. Isolath is advertised for 13th and 20th under Rice's management. Boston Theatre co. returns soon in the White Slave.

Grand Opera House (Clark Pack, proprietor): When Thacher's Minstrels came here last June they were the most broken-up co. by reason of sickness that I ever saw, but on 13th they were, with the addition of Primrose and West, at bright and chipper as possible. Their programme was of the best, and drew a large house. Led Astray, for charitable purposes, will be played 13th and 16th. The Fifth Avenue co. give the Two Orphans 10th.

New Haven Opera House (Palmer and Ulmer, managers): The Palmer-Ulmer co. came 6th and 10th, playing 19th. A good-sized house was well entertained, as the co. was meritorious throughout. The play is comparatively unknown here, but received considerable favorable criticism. Carrie Swain returned 12th and 13th in her new play called Mab, the Miner's Daughter. The play replaces Lester Grover's Cad, the Tom Boy, and is said to have been written by Harry Jackson, of the sporting co. Little Corinne in Our Company, and Music Slipper 13th and 16th.

American Theatre (Press Eldridge, manager): The Pinfore produced past week has been really artistic, being well sung and acted. The following appear week of 13th: Nellie Germon in Held at Bay, Williams and Morton, Bernard Brothers, Williams and Sally, Lawrence Eddinger, J. L. Edwards.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Palmer-Ulmer co. ran in '49, and gave satisfaction to a large audience. Carrie Swain in Cad, the Miner's Daughter 13th to a delighted audience; piece excellent. Thacher, Primrose and West's Minstrels 16th to a crowded house; entertainment first class.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Boston Theatre co. played Youth 8th to a large house. The Palmer-Ulmer co. appear in '49th.

DANBURY.

Opera House (J. S. Taylor, manager): W. J. Florence, supported by Ethel Greybrook, and a good co., presented The Mighty Dollar, 8th, to a large audience. Willie Edouin's Sparks, 24th.

TORRINGTON.

Granite Hall (Smith and Matthews, managers): Heywood's Minstrels came 10th giving a poor show to a fair house. Callender's Minstrels cancelled their date of 13th.

WATERBURY.

Opera House (Jean Jacques, manager): The Philadelphia Church Choir co. gave Billee Taylor in a rather unsatisfactory manner 10th. Thacher, Primrose and West's Minstrels to a large house 11th, giving the best minstrel entertainment of the season.

Olympic Theatre (T. G. Broderick, manager): The second week in this new theatre has been even a greater success than the first. Late and delighted audiences attend each performance. The new faces this week are the Virginia trio, Turner, Welsh and Harris, Nellie Abbott, DeWitt Cook and Jennie Welsh.

CALIFORNIA.

SAN JOSE.

California Theatre (C. W. Williams, manager): Andrew and Stockton, in their "Loring" Spectre co. presented what they call "Humpty Dumpty" Picnic for New Year's Day. They advertised "enlarged and improved"; but these desirable changes were not visible to the naked eye.

Item: We are promised My Geraldine and The White Slave 19th and 20th, Leavitt's All-Star Specialty co. 23d, and Youth 29th and 30th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Lotta appeared to full houses every night last week. Robson and Crane open this week in *Forbidden Fruit*. The White Slave, 22d.

Ford's Opera House (John T. Ford, manager): Rhea, lovely and charming as ever, appeared as Adrienne, Hester Granger, Camille, Juliet and Beatrice to good business. The Boston Operas open two weeks' engagement in Fatina.

Theatre Comique (T. E. Snellaker, manager): Among the attractions this week are Professor H. M. Parker and his New Mastodon Dog Circus; Le Clair and Russell, Revilo, Lizzie Hunter, Dick Hume and Andy Coleman; Le Clair and Russell, in *Prima Donna* for a Night; Lord XIV, Minuet by Moonlight. Fanny.

Items: Eva Mills was unable to sing in *Patience* Friday and Saturday at the Coliseum Hall, on account of the death of her father, Clark Mills, the sculptor. Miss Eva Maddox of Baltimore, took her place at short notice—Polly Bassett's Singing Skewl, at Lincoln Hall, 10th, 19th and 20th—Mile. Rhea received a great deal of social attention during her stay.—Considering the extremely unpleasant weather of the past week, the attendance at the theatres was most flattering.

GEORGIA.

AUGUSTA.

Masonic Theatre (Sanford Cohen, manager): Charles Thompson gave us the new version of Jane Eyre, 2th, to a large audience. As it was for the benefit of the funds, and the Niles money, the receipts were very gratifying.

Items: The Spanish Students 20th, and the Spanish Students 21st.

Rome (T. E. Snellaker, manager): Frank Mayo is still here. Just now good advertising night, Leavitt's All-Stars 20th, and 21st.

ROMA.

Nevin Opera House (M. A. Nevin, manager): Katie Putnam, 6th, to small house. The Chanfrau's, in London Assurance, to fair business. Mayo, 15th, in Davy Crockett.

Springer's Opera House (George J. Burrus, manager): Kalliope-Magnoli Opera and Concert co., 6th. Katie Putnam closed a most successful engagement of two nights and matinees, 10th and 11th. She left Columbus a greater favorite than ever.

ATLANTA.

De Give's Opera House (L. De Give, manager):呈現在 the English version of *Merry War*, achieved the success of the season to date. The co. is well filled house, and Mr. De Give, in his 10th, to a large audience. Richard Golden is a comedian of fine powers and made a hit. Swedish Quartet, 10th.

Kiralfy's Black Crook troupe.

Item: The Minnie Palmer My Sweetheart party cancelled date of 18th, going instead to Milwaukee, where poor Gilbert lost his bride of a day, and perhaps his own life, in the Newhall House fire. "There is a divinity that shapes our ends."

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): Frank night, 6th, and 10th, presenting Davy Crockett first night, and matinees. Van, the Virginian, the other two nights. Considering that it rained nearly every night, he had good business. M. B. Curtis finishes the week (10th and 11th) with Sam'l of Posen, with every prospect bright. Items: All the available seats for Nilsson concert, 13th, were at prices ranging from \$2 to \$3.50.—The matinees were given at a small but good house in New York, and the audience was large, and the house was well filled.

Items: The Old Curiosity Shop at matinees, 10th, and 11th, presenting the New Jane Eyre at matinee, Silk or Cotton, 12th, to good audiences. Baker and Farron, in *Chris and Anna*, 13th, to good paying business. Chanfrau, in *New East Lynne*, 12th; Kit, 14th, and London Assurance, matinee 15th, to satisfactory houses. Bunn, 18th and 19th.

BROCKTON.

Opera House (H. L. Bryant, manager): The Voices Family presented Cousin Joe and Fun in a Fog 6th to a good house, considering the weather, it being the worst night this winter. Callender's Consolidated Minstrels played to a good house, and gave an excellent entertainment.

Item: Gus Frohman was in town looking after his co. and will pilot them to Boston where they are to play at the Howard.

ILLINOIS.

AURORA.

Coulter Opera House (R. W. Corbett, manager): Opera House the night of the 10th enjoyed an artistic success in the play of *Esmeralda* by the original Madison Square co., Anna Russell in the title role and John E. Green in Old Rogers. The receipts were only fair. We should think that the endorsement of the Madison Theatre and Frohman Brothers is a guarantee of excellence, and when their city is favored with a visit by

one of the above cos. would patronize it as its merits deserve. As an Uncle Tom town Aurora excels. Briggs' Boston Minstrels 12th to good business. The performance was above the average of traveling minstrel cos.

The Harrisons (Alice and Louis) 13th to light business. The 14th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey for the past two seasons business manager of the American Theatre, at Euston, London, has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville and Frank and Fannie Davis.

Items: John Morrissey has made hosts of friends during his stay in this city, and we shall all regret to part with him—it is now a fixed fact that a Lodge of Elks will be instituted in this city. Members of the Grand Lodge from New York will be here Feb. 4 to start it. Delegates from Providence and Boston lodges are also expected. The prospects are favorable for a large charter membership.

Springfield's Opera House (J. H. Freeman, manager): The Harrisons 6th and 10th, and *Our Infants to a Large Audience* 11th. The Madison Square Theatre co. played 12th to a large audience. The 13th opened with James and Kate Edwards, Frank Goldie and Sallie St. Clair, Hogan Brothers, George D. Melville

THE NEW YORK MIRROR.

NEW YORK MIRROR

FOUNDED IN 1829 BY G. F. MORRIS AND N. P. WILLIS.

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

SUBSCRIPTION.—One year, \$4; Six months, \$2.

ADVERTISEMENTS fifteen cents per line; Professional Cards, \$3 per quarter. Transient advertisements must be paid for in advance. Commercials accepted up to 12 m. on Wednesday. Foreign advertisements and subscriptions taken at home office rates by Henry F. Gillig & Co., American Exchange, 449 Strand, London, W. C., and the American Exchange in Paris, 35 Boulevard des Capucines, Paris, where THE MIRROR is kept on sale in the Press and News Departments.

THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money-orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second class.

NEW YORK, . . . JAN. 20, 1883.

MIRROR LETTER-LIST.

Aveling, Henry (2) . . . Lansing, Wm.
 Abbott, Nettie . . . Leatherlips, Lady
 Barlow, H. . . . Leffingwell, Mr.
 Bisson, Ed. . . . Malone, E. H.
 Briscoe, N. S. . . . Malone, Jno. T.
 Barton, Mons. . . . McConnell, Dean
 Bowers, Mrs. D. P. . . . Morrison, Lewis
 Booth, Edwin (2) . . . Morris, Isidor
 Barney, A. N. . . . Morgan, Gibbs
 Butler, Wm. . . . Morrisey, J. W.
 Brignold, Sig. . . . McKenzie, Archie
 Colton, Harry . . . Morris, J. C. (2)
 Couston, Alex. . . . Morris, J. Arnold (2)
 Garhart, J. L. . . . Moxley, T. H.
 Collier, S. Stand. Op. Co. . . . Morey, H. A.
 Clark, Grace . . . McDonald, Mr.
 Curran, P. . . . McCloskey, Mr.
 Callender's, Consolidated . . . Moore, J. E.
 Cole, J. A. . . . Masteyar, Wm.
 Coughlin, Ed. . . . McCallough, P. L.
 Carleton, W. . . . Newhall, Mang. J.
 Castleton, Kate . . . Norwood, Marion
 Cummins, J. Sosly . . . Pattee, C. M.
 Collier, J. W. . . . Pitou, A.
 Drury, J. F. . . . Pilling, Frank
 De Vernon, Frank . . . Phillips, Alf. S.
 Davis, A. W. . . . Porton, T. D.
 Denney, W. . . . Rogers, John R.
 D'Arcy, H. A. (2) . . . Rogers, Alex. (2)
 Dowling, J. J. . . . Robinson, Bell
 Darling, Honie, Mgr. . . . Robinson, Fred.
 Don, Laura (2) . . . Robertson, A. B.
 DeSerra, Estelle . . . Russell, Lillian
 Frohberger, Prof. J. E. . . . Randell, W. H.
 Forster, Archie . . . Reid, T. F.
 Forrester, Fannie . . . Roberts, M.
 Foy, Mrs. Lettie . . . Rankin, McKee
 Floyd, M. M. . . . Ringold, B.
 Freeman, Max . . . Rockwell, Chas.
 Foster, Frank . . . Sylvester, Henrietta
 Florence, W. J. . . . St. Quintin, Miss (2)
 Guilford, D. C. . . . Sibley, Will
 Gardner, Frank L. . . . Sargent, H. J.
 Gill, William . . . Stamford, Wm.
 Gray, Mrs. . . . Stoddard, James
 Goss, Nat. . . . S. F. S.
 Gauthier, Archie . . . Simpson, A. L.
 Gaynor, Chas. . . . Thompson, John
 Goodwin, Frank L. . . . Thatcher, Primrose & West
 Granger, Maud . . . Thompson, C. E.
 Howe, J. S. . . . Thompson, Marion
 Hasleton, Florence . . . Thornton, Chas.
 Hunter, Adelaid . . . Villa, S. H.
 Hilditch, Hamilton . . . Verne, Buela
 Harrison, James . . . Wooley, Thomas
 Hall, Pauline . . . Wetherell, E. J.
 Hasselring, John . . . Williams, Gus (3)
 Holt, Edward . . . Waldro, Lizzie
 Irwin, Mrs. Selden . . . Williams, J. H.
 Ince, Jno. E. . . . Williams, Frank
 Jepson, Chas. H. . . . Winkles, Rose
 Johnson, Jennie . . . Ward, F. B.
 Jackson, Theodore . . . Woodhull, Harry
 Jerome, Fred (2) . . . Wheeler, May
 Kennedy, M. A. . . . Wellington, Peg
 Keeler, Geo. W. . . . Welby, Bertha (2)
 Knight, Mr. and Mrs. (2) . . . Watson, S. B.
 Klaw, Marc . . . Zaulig, F. W.

** The New York Mirror has the Largest Dramatic Circulation in America.

A Question of Common Sense.

The interest in the remedy we propose for restoring the one-night stands to the favor they formerly enjoyed among combination managers increases. Since our last issue we have received letters from many theatre and hall proprietors in the small towns, assuring us of their complete accord with the changes proposed, and begging us to keep on urging their fellow-managers to adopt the rule next season of playing but one attraction a week. The appended extract is from a letter written to THE MIRROR by a successful Iowa manager:

Here is a fact to substantiate your theory. This season the direction of the Opera House has been persistent in refusing to more than one or two companies per week. I have been vigorously assailed for pursuing this course, and have also lost several good attractions. The result is as follows: I have played precisely one-third less entertainments in the house up to Jan. 1, 1883, than I had for the corresponding time last season; but the gross receipts this season have been just \$763.05 more than during the same time last season, when I played one-third more companies.

Here are arguments that are indisputable and must appeal convincingly to doubters. They illustrate the practical workings of the plan we maintain to be the only salvation for the one-night stands. This manager has played but two-thirds the number of attractions he formerly presented; his gross receipts, with fewer companies, have been greater than before. That is conclusive proof of the fact that the inhabitants of small places will pay more money to one or two attractions a week than they will to five or six. A surfeit of amusements palls upon their taste. The town in question has liberally supported theatricals this season, and the limited number of visiting combinations have carried away larger profits than would have been shared among nearly twice their number, had the bookings been less discriminate. The lesson of this successful experiment is simple. Managers in small places cannot dodge the issue. Their houses have got into disfavor with first-rate combinations, and if they do not take immediate steps to counteract the decline, will be able to fill their date-stands only with sadies and barnstormers.

The remedy is merely a question of the exercise of a little common sense.

A Hint to English Actors.

A well-known professional, who has retired from the stage, sends us the following letter for publication:

JAN. 15, 1883.

Editor New York Mirror: Some few years ago, Amy Faust and George Belmore, both from England, and strangers here, died; and through the great kindness of W. J. Florence their remains were placed in his private lot at Greenwood. Stones have never been placed to mark the spot.

Now, when we have so many English actors and actresses here, it is only right that they should be allowed to subscribe among themselves, buy a nice grave, have the bodies carefully removed and placed near headstones over them? Respectfully,

An American Actor.

We are pleased to give publicity to the facts stated in An American Actor's letter, and heartily commend his suggestion to the professional countrymen and countrywoman of the dead actress and actor. We are very much mistaken if they do not take immediate measures to prepare suitable resting-places for the remains. They will not allow themselves to be indebted any longer to the kindness of Mr. Florence, who cannot share the same ties of country and kindred that English actors must feel for Amy Faust and George Belmore. THE MIRROR would suggest that the money be raised by private subscription, and that no assistance be asked or accepted from American professionals. Let the graves be solely the tribute of English artists to the memory of a brother and sister who died away from home.

The Herald and the Profession.

The Herald is a good advertising medium for theatrical people. It has not near so large a circulation as the Sun, but its theatre advertisements, especially on Sunday, are consulted by a majority of the theatre-goers of this city. During nine months of the year the receipts of that department average on week days \$225, and on Sundays \$800, aggregating altogether about \$2,200 a week. No other class patronizes Slim Jim's paper so extensively as the profession—they contribute very largely to its income.

Now, what does Slim Jim do for the profession? What return does he make for the generous allegiance that materially helps him to fling his heels in London, Paris, and other gay European capitals?

The profession (at forty cents per agate line) have the benefit of the Herald's wide circulation. Just what intrinsic value accompanies that privilege it would be difficult to estimate. We know that after the Union Square Theatre withdrew its advertisement from the Herald, a few years ago, it enjoyed the largest receipts known in the history of that very successful establishment.

We believed that Booth would make a success in Berlin; but we did not anticipate the exciting *furore* he has created. It should fill the breast of every American actor with pride and every American citizen with patriotic satisfaction. Booth is the first native actor to carry the banner of dramatic art into Germany, and his grand achievements reflect lustre upon the body of professionals whom he so brilliantly represents. He has not only gratified his personal ambition, but given us renewed reasons for feeling glad that he is our countryman.

providential escape from sudden death. This is the second time the Herald has inspired New York theatre-goers with alarm by elevating a trivial occurrence to an importance totally disproportionate with the facts. Each time Manager Palmer's theatre was made the scene of startling events that were for the most part imaginary.

But Slim Jim's peculiar gratitude to the profession for favors daily received was shown very recently in another direction. Last Wednesday Louis Aldrich mailed to the editor of the Herald a communication in reply to the statements of Lester Wallack in an interview which had previously appeared in his paper. The letter was courteous, brief, and signed by Mr. Aldrich. Mr. Wallack had challenged anyone to prove that he preferred English to American talent in his theatre. Mr. Aldrich assumed the task of doing this, and as the first notes of battle were sounded in the Herald, he was rash enough to suppose that its columns were open to a gentlemanly response. He was mistaken. The letter did not appear. It probably got no further than the editor's waste-basket. Mr. Aldrich no doubt forgot that Mr. Wallack is a steady advertiser, and that the Herald has always shown a disposition to be more than fair to that worthy manager even at the cost of being unfair to somebody else. He was misled by the Herald's greatness; he believed it could be as great in impartiality as in the quantity of its advertisements and the number of its pages.

The profession have largely contributed to the Herald's affluence. In return the proprietor gives them "critics" and criticisms that are more ridiculous than Keppler's cartoons of Talmage or G. E. M.'s poetic imbecilities. Then, can it be truly said that Slim Jim appreciates or deserves the favor that is shown him?

Booth in Berlin.

Edwin Booth was once asked in our hearing if, there was one ambition he yet longed to satisfy. "Yes," was the tragedian's reply. "It is to act in Berlin." His wish has just been fulfilled, and under circumstances of the most gratifying character.

The cable flashes the story of his debut in the German capital. The erudite Prussians, who know our Shakespeare better than we do ourselves, pronounce Booth's Hamlet a magnificent impersonation, and are stirred to a point of enthusiasm seldom reached by the phlegmatic Teuton nature. Public, Press and Princes bestow extraordinary honors upon the American artist, whose triumph is almost beyond parallel.

We believed that Booth would make a success in Berlin; but we did not anticipate the exciting *furore* he has created. It should fill the breast of every American actor with pride and every American citizen with patriotic satisfaction. Booth is the first native actor to carry the banner of dramatic art into Germany, and his grand achievements reflect lustre upon the body of professionals whom he so brilliantly represents. He has not only gratified his personal ambition, but given us renewed reasons for feeling glad that he is our countryman.

Taking Our Advice.

THE MIRROR dated September 23 last contained an article headed, "Theatre License Money," which deplored the fact that the large sum paid by a manager in this city went to support the Society for the Reformation of Juvenile Delinquents.

What claim the youthful law-breakers have upon the theatres we were at a loss to understand, as they had nothing whatever in common. We held that the payment of license money to that organization implied that places of amusement were in some way responsible for the delinquencies of juveniles, and we protested against the insult conveyed by such an implication. We then proceeded to express our ideas as to what should be done with the sum collected for theatre-licenses in this language: "The performances given last Spring for the benefit of the Actors' Fund had occasion to rebuke it for detrimental and unjust articles calculated to damage theatrical business more or less.

Last Friday night an alarm of fire was started by somebody in the audience at the Union Square who saw some smoke that came from the musicians' room, where a fiddler's instrument bag had accidentally come in contact with a gas-jet. A few people made for the doors and a nervous woman fainted. The actors and ushers assured those in front that there was no fire and no danger. The incipient flutter subsided, and the people who had left the house returned and resumed their seats. Next day the Herald had a sensational column article on the affair, to read which one would suppose the audience had had a

revenue to the Actors' Fund, but remove a disgraceful reflection upon an honorable business as well. Theatrical men are taxed too heavily—there is no question about that—but they would find great satisfaction in the thought that these disbursements were actually ameliorating the condition of needy people of their own profession.

The total amount accruing to the Actors' Fund, if the bill is carried through the Assembly and Senate, will aggregate \$20,000 per annum—almost, if not quite, enough to provide amply for the yearly demands made by sick and destitute professionals all over the land. Every manager in the city should bring what influence he possesses to bear on the Albany Legislature to help get this measure adopted.

Personal.



FERGUSON.—W. J. Ferguson has a capital comedy part in Archie Gunter's Courage. His picture appears above.

GREENE.—The dramatist, Clay M. Greene, is sojourning among us for a fortnight.

MOSS.—Alice Moss writes that she will leave England for this country in February.

HOWSON.—John Howson is suffering from a severe cold that interferes seriously with his singing.

LEE.—Amy Lee has been in town during the past fortnight resting. She has left the Jollities.

EYRE.—Wilmot Eyre, who is playing in She Stoops to Conquer, has been engaged for next season at Wallack's.

POLK.—Joe Polk tried to play an unauthorized version of Sam'l of Posen in Australia, and met with just failure.

GRAY.—The report that the Ada Gray company has disbanded is false. Manager Watson has filled all his dates.

KELCEY.—Herbert Kelcey will not be in the cast of The Silver King. He is laid up with blood-poisoning and suffers acutely.

PANICS.—Anybody in search of panics can be accommodated with all he wants at the manufactory, Broadway and Ann street.

DIVORCE.—A suit for absolute divorce from her husband has been begun by the wife of the dramatic critic of a down-town morning paper.

TAYLOR.—Clifton Taylor, who manufactures the Chanfrau, scrupulously avoids communicating their advance dates. What can the reason be?

HICKEY.—S. M. Hickey's improvements and alterations at the late Alcazar are rapidly progressing. The theatre will be ready for Emerton's opening as announced.

JEWETT.—Sarah Jewett has grown quite fleshy. Ellen Terry now need fear no New York rival. She can work the spirituelle ractet alone and single-handed.

MADDERN.—The Storm Child, Rosenfeld's new piece, is being rehearsed this week in Brooklyn by Minnie Maddern. It will be produced within a fortnight in Baltimore.

SHERWOOD.—Alice Sherwood, who has not appeared in nearly two years, will play the Baroness in The Legion of Honor for three nights next week, beginning Monday.

SARGENT.—Harry Sargent has become manager for Rarie Roe, a Chicago singer, who is to start from that city with a comic opera troupe the latter part of the present month.

PALMER.—Minnie Palmer gave her first night's receipts in Detroit—one-half toward defraying the funeral expenses of Mrs. John Gilbert and the other half to the mother of Mr. Gilbert.

LUCETTE.—Madeleine Lucette will replace Lucy Couch as Virginia, at the Bijou. Miss Couch made a pleasant impression; but Mr. McCaull thought it necessary to put an established favorite in the part.

CLARKE.—Kit Clarke takes the management of Haverly's New Minstrels on Jan. 22. This party is Hague's late troupe with certain choice additions. The Mastodons will continue just the same as before.

HANLON.—The manager of the new Eden Theatre, Paris, offered the Hanlons a year's engagement at 800 francs a night to do a twenty-minute act. They had determined to remain in this country and declined.

NILSSON.—Christine Nilsson will attend the Children's Carnival, which this year will be more brilliant than ever. She has bought a proscenium box, paying its price twice over. The Carnival is given for a worthy charity.

FRANCIS.—Fannie Francis has withdrawn from the Lingards and returned to New York. The injuries received in the recent railway accident compelled her to do this. Miss Francis has begun suit against the corporation for damages.

UNITED.—Mr. James R. Decker and Miss Flora H. Smith, the prima donna of the Bennett and Moulton Opera company, were married at the Russell House, Detroit, Jan. 9. Mr. Decker is the Watertown (N. Y.) correspondent of THE MIRROR.

BARNES.—Elliott Barnes denies the assertion that the Summer Boarders combination will be a traveling managerie. He admits the fact of his carrying a bear, a tiger and a ghost, but argues that the public demand sensation nowadays and he intends to give it to them.

ANDERSON.—On our first page we print a portrait of Mary Anderson. The lady's engagement at the Fifth Avenue has opened most auspiciously. It is likely, before the conclusion of it is reached, she will have considerably enhanced her fame and her bank-balance.

BOOTH.—Last week we stated that Edwin Booth had cancelled his German engagements. The item was based on a letter received here from Mr. Booth. His daughter probably recovered from her illness, and that was the way in which he was able to carry out his original agreement.

CONSOLIDATED.—Callender's Minstrels consolidate at the Howard Athenaeum, Boston, this week, after which they will travel through the country. The combined company will comprise over one hundred men and women, and will have their own drawing, dining and sleeping cars.

MORSE.—It is said that Salmi Morse actually believes he has a sovereign right to occupy a place in the realms of literature beside Shakespeare, Dante and Milton. This sublime belief is certainly refreshing; but it has the merit as well of being shared by no one except Morse.

LEDGER.—Mr. Ledger, the able editor and proprietor of the London Era, has justly rebuked his New York correspondent for assailing D'Oyly Carte, who had had him bounced from behind the scenes, where he was cutting up with the chorus at rehearsal. We understand that the correspondent in question has since been dismissed from Ledger's service.

ANDERSON.—The Herald's item which said Mary Anderson would go to London and play next season was premature. Miss Anderson may visit England for recreation; but she will not go there professionally this year. Dr. Griffith entertained an offer to play his step-daughter for six weeks next Summer at the Lyceum, but finally concluded to wait a while longer.

RUSSELL.—Yesterday a reporter called on Mrs. Leonard to learn what progress had been made in the case of her daughter, Miss Lillian Russell. The prima donna has a hearty appetite and eats three meals every day. She is able to walk about her apartments a little, but will not be able to go out for some time. Her physician says she cannot safely use her voice before the first of April.

FUND.—Aaron Appleton called on us Monday, and explained that Annie Montague, who THE MIRROR reported to be in destitute circumstances, was relieved some time ago. She applied for aid December 11, and it was given her in seven days. In all, she has received \$125. The lady lives in a brown-stone house and hires a piano. She said in a letter to the Fund that she wanted more than was given her.

ALDRICH.—Louis Aldrich laughs at Lester Wallack's interview in the Herald. He says that Charles Thorne, F. C. Bangs, McKee Rankin and other leading actors of ability have in years past applied to Wallack for positions and received not even a letter in

THE NEW YORK MIRROR.

The Usher.



In Ushering. Mead him who can! The ladies call him, sweet. —LOVE'S LABOR'S LOST.

It was very jolly at the Stuyvesant Saturday night, when the club inaugurated the custom of giving monthly receptions with similar accompaniments to those of the High Jinks which make the San Francisco Bohemian Club attractive to clever and lively men. The house was not overcrowded and there were, among guests and members, just enough representatives of the artistic and social elements present to make it agreeable for everybody. Besides others, I noticed John Howson, Clay Greene, C. P. Flockton, Frederic de Belleville, Osmond Tearle, Alfred Cellier, William Elton, Wilmett Eyre, Dr. J. S. Taylor, Dr. Robertson and Dr. William Taylor. In the Stuyvesant (which is American to the backbone) Englishmen find a hearty welcome and no reflection of the vulgar and senseless antagonism aroused chiefly by the Morton House *mélée* and the recent manifesto of Mr. Wallack. Its doors are open to bright men of every nationality, and while its prime purpose is the encouragement of American art, it is equally willing to encourage art from any other portion of the universe. I allude to this in explanation of the presence of so many foreigners.

** * **

A capital supper was enjoyed, especially by the actor Stuyvesants and visitors who had the usual Saturday night appetite, which comes of the extra work entailed by the two performances of the last day of the week. The songs and recitations that ensued were entertaining. Billy Elton's ditty with a chorus (in which everybody joined), consisting principally of the words "Doodle-dum-day," made a hit, and Clay Greene and John Howson were obliged to sing their hoodlum's duet over several times—and then the roars of laughter it occasioned did not subside for some time. The piece is simply a verse of "The Old Kentucky Home" rendered in the style popular on the boards of "Frisco" variety dives and with all the "jokiness" that that location implies. Words fail to describe the funny effect of Howson's characteristic gestures and excruciating expression of countenance in this song, and Greene's facial assistance was effective. The hoodlum duet should be seen and heard to be fully appreciated. Osmond Tearle recited with feeling the pathetic story by George Sims of "A Walk to Kensal Green." Alf. Cellier's dextrous fingers extracted sweet music from the keys of a Weber. I wish I had room to mention all the other interesting features of this delightful evening. The next affair of a similar nature is set down for February.

** * **

Bye-bye, the Stuyvesant certainly is representative of the field of American dramatic writers. Bartley Campbell, Archie Gunter, Fred Marsden and Joaquin Miller and Bob Morris make a full hand of leading playwrights. Dick Neville, of the *Herald*; Blakely Hall, of the *Sun*; Clements, of the *Graphic*, and Morris, of the *Telegram*, are journalists who have recently joined. Evidently the Stuyvesant has come to stay.

** * **

The illness of Charles Thorne is more serious than was at first imagined. In a short time he will go to Europe and recuperate in the South of France.

** * **

Justly our papers have a shy now and then at the wholesale, daring plagiarism by which a certain class of men profit who compose the ring that controls the London stage. They not only foist adaptations, translations, and out-and-out steals upon the theatre-goers of the British metropolis, but use their power to shut out from enjoying the fruits of honest brain-work authors who are unfortunate in possessing more ability than influence. But the London press could offset these attacks, if they would, by pitching into the journalistic thieves of this city, who appropriate without scruple the editorial articles, news gleanings and engravings that appear in the pages of the foreign papers. One of these disreputable characters reproduces, without a line of credit, pictures that appear in the *Sporting and Dramatic News* and the Paris illustrated journals. Some of the engravings cost the foreign publishers from \$50 to \$200. The thief gets them photo-engraved for one-fifth of the lesser sum. Of course the pictures suffer in the process of reproduction, but they look tolerably expensive, and therefore answer the purpose of the appropriator, who wants to make a splash, and who will stoop to any despicable means, not excepting theft, to try to accomplish his object. But he does not stop at stealing the pictures, criticisms and articles in the foreign prints; he practices his light-fingered tactics nearer at home. Of late he has helped himself to the items in THE MIRROR, sometimes not taking the trouble to conceal his source by altering the phraseology. A sation of that kind he considers wholly unnecessary. Although the circulation of his extraordinary sheet is limited, he must not presume upon that to hope to avoid discovery and the disgrace of exposure.

** * **

There is a pretty muddle about Sardou's play of *Fedora*. Samuel French bought it of Mayer, the author's Paris agent. The money was paid for it, on the day agreed upon, by

Mr. French's banker; but the manuscript of the drama was not forthcoming. Mr. French then demanded the piece. Mayer refused to give it up on some pretext or other, but offered to return the purchase-money. Mr. French didn't care for that—he wanted *Fedora*, as there were several big stars after it. Meantime Fanny Davenport, I understand, bought the American right to the play over again from Mayer and received the manuscript. Mr. French was indignant. He is indignant still, and things remain in the same position. Mayer is a hard man to deal with, and French and Son have had trouble with him before. Henry French says matters will probably be adjusted amicably in a few days, as his father will see Miss Davenport in Paris and try to arrange affairs to the satisfaction of all concerned. Monsieur Mayer throughout these transactions appears to have been a little more previous than is compatible with Yankee notions of the way business should be conducted.

** * **

The Stock Exchange boys are congratulating themselves on the establishment of a theatre-ticket office in their building. Mr. J. T. McBride, in securing the valuable privilege, showed enterprise and tact. The bulls and bears can now capture their choice seats in their very lair. Mr. McBride has been in New York only ten years; but he has made great progress in the legitimate ticket-speculating field. He now has three agencies in different parts of the city. Besides, he is interested in an iron company and is a member of the Produce Exchange.

** * **

Manager Schaefer, of Canton, Ohio, is prominent among the managers who have determined to limit the number of attractions in their towns. He announces that he will book only two companies a week next season. The pioneers in this important movement deserve to be placed on record. By the way, Dan Frohman writes me: "A great deal of bad business has been done in the smaller towns by reason of too many bookings by the local managers." These words from the director of a dozen combinations should have weight.

** * **

The Actors' Fund appears to be prospering. It is doing good where good is most needed, every day. The machinery of the charity is simple and relief is quickly given to those deserving it. Aaron Appleton devotes all his time to investigating applications and attending to the heavy correspondence of the affair.

** * **

The Chicago *Inter-Ocean* of last Saturday contains a telegraphic account of the slight excitement at the Union Square more sensational if possible than the foolish report in the *Herald*. The flaring headlines, viewed from what actually occurred, are amusing. "Deadly Danger—The Union Square Theatre Witnesses a Fearful Occurrence—The Auditors become Panic Stricken—Ladies Crushed in the Stamps—A Deadly Rush." According to the *Inter-Ocean*, "one lady, who was terribly crushed, was heard to faintly moan 'My God, oh God!'" While this Chicago absurdity is laughable, one cannot help regretting that the gullibility of the rural press should create an unnecessary alarm about the theatres.

** * **

Recently I had occasion to comment on the bad business between election time and the holidays. The current now appears to have been stemmed. Since Christmas receipts in this city have picked up, and the reports from all sections are more encouraging. From now until Lent prosperity may be predicted for good companies. The bad parties, in the law of theatricals, suffer at all times.

** * **

There are a score of letters lying on my desk which would be worthy of reply were they accompanied by the writers' names. If people will send anonymous communications to newspapers they must expect that no notice will be taken of them.

** * **

Our gallery gods ought to consider themselves well treated. They are given one of the best quarters of the house at the cheapest prices; their seats are more comfortable than they're accustomed to occupying elsewhere; and they're spared one of the aggravating impositions that their cousins, the London pitites, are afflicted with. I refer to the practice of some English managers of giving priority of admission to certain privileged patrons of the pit, who pay no more than their less favored companions, but who are accommodated with the best seats in that portion of the house just the same. The newspapers have been appealed to by the sufferers, and they are ridiculing the managers who foster the custom. In this country people know better than to trifl with the gallery mob, and the latter consequently get well taken care of.

** * **

Edwin Booth in Germany.

The cablegrams from Berlin describing Edwin Booth's appearance as Hamlet at the Residenz Theatre last Thursday night, indicate that his triumph in the German capital was a great one. The Crown Prince has witnessed the performance on three different nights, and expresses his intention of going again to see it. The American and British legations were present on the opening night.

The German critics are especially delighted with our tragedian. The *National Zeitung* eulogizes the actor's careful study and effects, and considers that he does not obtrude on his American nationality. The *Tagblatt* says: The strange effect of the polyglot performance was soon removed by the interest in the chief impersonation: we soon found that we were in the presence of one of the chief masters of the dramatic art. His Hamlet is of commanding nobleness, and will long be remembered. The *Volks-Zeitung* says the impersonation was full of life and spirit. It exhibited, by turns, deep pathos and the finest irony. The *Leicester Courier*, in a similar strain, says the impersonation is a perfect living whole, one part of which appears to be a necessary compliment to the other. The *Barren Zeitung* says in eloquence and gesture Booth stands on the same line with Rossi and Salvini, and perhaps surpasses them in minute power of suggestion.

** * **

There is a pretty muddle about Sardou's play of *Fedora*. Samuel French bought it of Mayer, the author's Paris agent. The money was paid for it, on the day agreed upon, by

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Mrs. Josh Whitcomb Retires.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, Jan. 17.—The Mrs. Josh Whitcomb company has gone up. Charles Howard, of New York, is the manager. Business has been bad for some time, and three months' salaries are alleged to be due. Of the company, Messrs. McCord, Peterson and Miss Forrester have gone to New York; Whitford to Toronto, while Howard, aided by amateurs, will do a little barnstorming in the interior.

Eva Glenn Barker replaces Miss Peakes in the Square Man company. Miss Peakes' brother, Robert Howie, perished in the Milwaukee fire.

Mr. Dudley Wick and Prof. Hartz have left for New York to perfect plans for the new theatre.

Ben Maginley opened to a good house at the Euclid on Monday night. Last night the house was light and top-heavy.

Manager Hanna, of the Euclid, had a son born unto him on Monday afternoon. May he grow up to be a Square Man.

Mile. Litta writes from Oshkosh that she is well and that business is booming.

A Tenor Welcomed Home.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Jan. 17.—Robson and Crane opened Monday night at the National to a packed house, giving *Forbidden Fruit*. Clay Douglas, ticket agent at this house, fell Wednesday last and dislocated his left elbow; but he was on duty Monday evening, though suffering severe pain.

At Ford's the Boston Ideal Opera Co. opened with *Fatinitza* Monday night to a fine house. Prices are advanced fifty per cent. during this engagement. Herndon Morsell made his first bow as a professional primo tenor before an audience of the city of his nativity on Tuesday evening, as *Goutran de Solanges* in *The Musketeers*. He is a member of Washington Lodge, B. P. O. E., and in the second act a handsome floral tribute was presented him by brother Elks, consisting of elk's head and antlers covered with handsome and expensive flowers. The manner of presentation was novel and pleasing. The offering was suspended in the flies, and at an opportune moment lowered, descending upon a table in the centre of the stage. In honor of Mr. Morsell the house was packed, and his musical and other friends gave a banquet after the performance at the National Hotel, at which many of Washington's most respectable citizens were present.

Our streets are covered with snow and the jingle of sleigh-bells makes merry music in the air. Something rare for this latitude. The Comique is doing a very good business, and Manager Snelbaker is correspondingly happy.

The Girl that I Love.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Jan. 17.—The Girl That I Love, with Fitzgerald as star, is only drawing fairly at Whitney's. Minnie Palmer drew a good house at the Detroit on Monday. As usual, the Park is crowded every night.

Tweddle Hall Burned.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Jan. 17.—Tweddle Hall, on the northwest corner of State and North Pearl streets, was discovered to be on fire yesterday morning, and before ten o'clock the building was in ruins. The fire was discovered by an office-boy of Edward McCammon, music dealer on the ground floor. The work of the flames was very rapid. The piano store in which the fire originated extends through the building from State street to a hallway across the extreme west end, the row of Pearl street stores being underneath. Creeping rapidly from the spot where it had its origin the fire gained the rear hall, through which it made its way to the floor above, the space in which is intersected with wide corridors, dividing it into four sections at right angles. The corridors formed flues to which the draft had free access, and up and down which the fire was soon roaring like a furnace. The stage of Tweddle Hall, which is situated on the third floor counting up from State street, at the north end, was reached by the advancing flames by means of the rear hallway. Once it scented the tinder of which the scenery is composed the fire spread like a match in a haystack. With a boom resembling the distant detonation of a piece of ordnance a blaze burst out of the roof, tearing away the fastenings at the east side. The smoke, which debarred entrance at any point, appeared to be rolling back and forth in the hall and through the corridors, its appearance at the different sides of the building being as fitful as a squall at sea.

The German critics are especially delighted with our tragedian. The *National Zeitung* eulogizes the actor's careful study and effects, and considers that he does not obtrude on his American nationality. The *Tagblatt* says: The strange effect of the polyglot performance was soon removed by the interest in the chief impersonation: we soon found that we were in the presence of one of the chief masters of the dramatic art. His Hamlet is of commanding nobleness, and will long be remembered. The *Volks-Zeitung* says the impersonation was full of life and spirit. It exhibited, by turns, deep pathos and the finest irony. The *Leicester Courier*, in a similar strain, says the impersonation is a perfect living whole, one part of which appears to be a necessary compliment to the other. The *Barren Zeitung* says in eloquence and gesture Booth stands on the same line with Rossi and Salvini, and perhaps surpasses them in minute power of suggestion.

** * **

There is a pretty muddle about Sardou's play of *Fedora*. Samuel French bought it of Mayer, the author's Paris agent. The money was paid for it, on the day agreed upon, by

thirty-eight feet on State street and one hundred and sixteen on North Pearl street. The lower stories were devoted to stores and offices, above which was a fine hall, one hundred by seventy-five feet, which had one gallery, and was capable of seating one thousand people. The original cost was \$100,000, and the property is now assessed at \$250,000.

Albani received an enthusiastic welcome at Music Hall Monday night. Albany's leading people and many legislators paid homage to the diva. The receipts were \$3,100.

Aldrich and Parsloe opened at the Leland last night to a large house. They remain two nights.

Flattering to Jeffreys-Lewis.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, Jan. 17.—Jeffreys-Lewis appeared as the adventuress, in *La Belle Russe*, at the Wieting Opera House last night. Her reception was enthusiastic. Her acting reached the very height of grandeur, and was awarded by many floral compliments and a number of calls. Newton Gotthold rendered very efficient support.

Seats for Maude Granger, in *The Planter's Wife*, are selling like hot cakes, and indications are that business will be immense.

James O'Neill appeared at the Grand last evening in *An American King* to fair business. Mr. O'Neill made a magnificent impression here. He will play in Syracuse again soon.

Enthusiastic Over Mather.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Jan. 17.—The Academy was crowded, 15th and 16th, to witness Margaret Mather's rendition of *Juliet*. The audiences were cold and critical, but the superb acting of Miss Mather soon warmed them to enthusiasm unbound, and the bright star scored an unqualified success. Her impersonation fairly electrified the audiences, and she was recalled scene after scene, and act after act. The potion scene gained her a triple encore. We unhesitatingly pronounce Miss Mather the greatest Juliet of the day—in fact, a dramatic revelation.

Milne Levick's *Mercutio* was never surpassed in this city, and he was recalled. Alexander Salvini, as *Romeo*, was disappointing; his foreign accent so interfered with his lines that at times he could not be understood. Miss Mather's engagement is the grandest success of the season, and Manager Hill is the happiest man in town.

D. Bishop in Colorado.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, Jan. 17.—C. B. Bishop opened at the Tabor on Monday night to a packed house. The receipts of the week's engagement of Rice's Surprise Party were \$4,253.

Esmeralda in the Far West.

[BY TELEGRAPH TO THE MIRROR.]

VIRGINIA CITY, Jan. 17.—Esmeralda was presented at Piper's Opera House on Monday night. Every seat was taken in advance.

Lingard's Western Tour.

[BY TELEGRAPH TO THE MIRROR.]

MADISON, Wis., Jan. 17.—William Horace Lingard presented *Pink Dominos* Monday night. There was a large and fashionable audience present. The company is first-class, and the applause was liberal.

The Sparks.

[BY TELEGRAPH TO THE MIRROR.]

NEWPORT, R. I., Jan. 17.—Willie Edouin's Sparks presented *Fun in a Photograph Gallery* at Bull's Opera House, Monday night. The Photographer labored under the disadvantage of a severe cold, and was hardly able to get through the evening.

Sale of a Theatre.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Jan. 17.—The Adelphi, a variety theatre, has been purchased by James Fagin, proprietor of the Elite Varieties, Portland, Oregon.

A week of unprecedent cold weather has had a bad effect upon the attendance at the theatres. However, the California, Grand and Baldwin found no particular reason to complain, and will make no change in their bills this week. Business was light at the other houses.

Rhea's Southern Tour.

[BY TELEGRAPH TO THE MIRROR.]

CHARLESTON, S. C., Jan. 17.—Rhea has taken Charleston by storm. Every seat was sold for her two nights' engagement. Monday was a gala night, the fashion of the city turning out in great numbers.

####

THE NEW YORK MIRROR.

HAYLIN'S FOGG'S FERRY CO. NO. 25 Mt. Sterling, 18; Lexington, 10; Versailles, 20; Harry's FERRY & COMEDY FOUR: Philadelphia, 15, week; HARRIS' AUNT KEZIAH CO.: Akron, 13, 19, 20; Mt. Vernon, 22; Newark, 23; Zanesville, 24, 25; Parkersburg, 26, 27; Harry RICHMOND'S CO.: Boston, 22, week—close season.

J. K. EMMET: N. Y. City, 1, six weeks.

JOSEPH JEFFERSON: Galveston, 18, 19, 20—close season.

JAMES O'NEILL: Albany, 18, 19, 20; Newark, 21; Zanesville, 22; Parkersburg, 23; Wheeling, W. Va., 22, 23; Steubenville, 23; Pittsburgh, Pa., 23; W. Va., 26; Lancaster, 27; Philadelphia, 28, week.

JOSEPH MURPHY: Kansas City, 15, 16, 17, 18; Leavenworth, 19, 20; St. Louis, 22, week; Quincy, Ill., 21, 22; Burlington, Ia., 23; Davenport, 23; Peoria, Ill., 24; Ottawa, 2.

JOHN S. RAYMOND: N. Y. City, 15, two weeks; Lynchburg, Va., 22; Danville, 22; Charlotte, N. C., 23; Atlanta, Ga., 23; Montgomery, Ala., 24; Mobile, 25; New Orleans, 5, week.

JOHN E. INCE: Dallas, Tex., 18; Cleburne, 19; Fort Worth, 20; Denison, 21; Sherman, 22; Brenham, 23; Paris, 24; Clarksville, 27; Texarkana, 28; Hot Springs, Ark., 29.

JOHN McCULLOUGH: Boston, 15, three weeks; Manchester, N. H., Feb., 19; Portsmouth, 6; Lewiston, 11; Worcester, 8; Portland, 9, 10; Salem, Mass., 11; Lowell, 12; New Bedford, 14; Fall River, 15; Providence, R. I., 16, 17; Baltimore, 19, week.

JOHN A. STEVENS: Harlem, 15, week; N. Y. City, 22, week.

J. Z. LITTLE'S WORLD: Cleveland, 22, week.

JOSEPH WHEELOCK: Macon, Ga., 18; Augusta, 19, 20; Charleston, 21, 22; New Orleans, 23, week.

JEANNE WILSON: OPERA CO.: Philadelphia, 13, week.

JEROME & LEWIS (La Belle Russie): Rochester, 18, 19, 20; Hamilton, Ont., 21; Toronto, 22, 23; Belleville, 24; Ottawa, 25, 26, 27; Montreal, 29, week; Portland, Me., Feb. 5, 6; Bangor, 7.

KATE CLANTON: Pittsburgh, Pa., 18; Wilkes-Barre, 19; Scranton, 20.

KIRALY'S AROUND THE WORLD: Philadelphia, 8, two weeks; Newark, 21, 22, week.

KIRALY'S BLACK CLOTH CO.: Albany, 22, 23, 24; Springfield, 25, week.

KIRALY'S BLACK CLOTH CO.: Springfield, Ill., 17, 18; Peoria, 19, 20; Chicago, 21, 22; week; Cincinnati, 23, 24, week.

KENDALL COMEDY: Sidney, Ia., 18, 19, 20; Emmetsburg, 22, week; Algona, 20, 21.

KATHIE PUTNAM: Macon, Ga., 18; Augusta, 19, 20; Charleston, 21, 22; Savannah, 24, 25; Jacksonville, Fla., 26, 27.

LAURENCE BARRETT: Memphis, 18, 19, 20; Little Rock, 21, 22; Marshall, 23; Shreveport, 26, 27; New Orleans, 28, week; Galveston, 26, 27; San Antonio, 9, 10; Austin, 11, 12; Brenham, 14; Houston, 15, 16, 17.

LEAVITT'S ALL-STAR SPECIALTY CO.: San Francisco, Calif., Dec. 25, four weeks; Oakland, 22; San Jose, 23; Stockton, 24; Sacramento, 25, 26, 27.

LEAVITT'S COMEDY: Columbus, 15, week; Jamestown, Ia., 22; Bradford, Pa., 23; Bolivar, N. Y., 24; Ocean City, 25; Elmira, 26; Binghamton, 27.

LEAVITT'S GIGANTEAN MINSTRELS: Marshalltown, Ia., 22; Cedar Rapids, 23; Dubuque, 24; Lacrosse, Wis., 25; Winona, Minn., 26; Stillwater, Minn., 27.

LEAVITT'S KENT-KANTLEY CO.: St. Louis, 15, week; Cairo, Ill., 22; Jackson, Tenn., 23; Memphis, 24, 25; Nashville, 26, 27.

LOTTA'S COMEDY: 15, week.

LINDNER'S CO. (Clinton, Ia., 18; Moline, Ill., 19; Davenport, Ia., 20; Cedar Rapids, 21; Burlington, 23, 24; Des Moines, 26, 27; Lincoln, Neb., 28, 29; Portsmouth, 31; Omaha, Feb. 1, 2, 3).

LILLIAN SPENCER: Springfield, Ill., 20.

MARGARET MATHEW: Rochester, 15, week; Philadelphia, 22, week.

MARY ANDERSON: N. Y. City, 15, four weeks; Boston, 16, 17; Newark, 18, 19; Philadelphia, 20, 21; St. Louis, 22, week.

MRS. LANGTRY: St. Louis, 15, week; Memphis, 22, 23; Atlanta, Ga., 24; New Orleans, 25, week; Nashville, Feb., 26; Louisville, 8, 9, 10; Cincinnati, 12, week.

MC CALLU'S OPERA COMIQUE: N. Y. City, Dec. 30; MILTON NOBLES: Lima, O., 18; Toledo, 19, 20; Cincinnati, 21, 22, week.

MERRILL'S OPERA (Chicago): Niles, Mich., 18; Grand Rapids, 19, 20; Battle Creek, 21, 22; Flint, 23; St. Louis, 24; Saginaw, 25; Bay City, 26; Port Huron, 27; Cleveland, O., 28, week.

MAUDIE GRANGER: Syracuse, N. Y., 18, 19; Poughkeepsie, 20; Brooklyn, 22, week.

M. B. CURTIS (Sam'l of Posen): Columbus, Ga., 18; Montgomery, 19; New Orleans, 21, week; Jackson, Miss., 20.

MCINTYRE-HEATH CO.: New York City, 15, week; Cincinnati, 16, week; Louisville, 22, week.

METAYEAN'S TOURISTS: Houston, Texas, 18, 19, 20; Montgomery, Ala., 22; Selma, 23; Birmingham, 24; Columbus, Tenn., 25; Frankfort, Ky., 26; Lexington, 27; Dayton, O., 29; Urbana, 30; Zanesville, 31; Chillicothe, Feb. 1; Lima, 2; Adrian, Mich., 3.

MARPLESON OPERA CO.: Chicago, 15, week.

MCGIBBNEY FAMILY CONCERT CO.: Greenville, N. Y., 18, 19; Plattsburgh, 20; St. Johnsville, 22; Little Falls, 23; Newport, 24; Mohawk, 25; Herkimer, 26.

MADISON SQUARE (Esmeralda U. A. Schroeder, mgr.): Fonds du Lac, Wis., 18; Watertown, 19; Belvidere, 20; Princeton, Ill., 22; La Salle, 23; Stratford, 24; Ottawa, 25; Kankakee, 26; Champaign, 27.

MADISON SQUARE (H. H. Bishop, mgr.): Lynn, Mass., 18; Salem, 19; Pawtucket, 20; Orange, N. J., 22; New Brunswick, 23; Salem, 24; Bridgeton, 25; Millville, 26; Chester, Pa., 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Philadelphia, 15, week; Baltimore, 22, 23; Hamilton, 24; Buffalo, 25, 26, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Detroit, 18, 19, 20; Toronto, 22, 23; Hamilton, 24; Buffalo, 25, 26, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): St. Paul, Minn., 16, 17, 18; Minneapolis, 19, 20; Milwaukee, 22, 23; Muskegon, Mich., 23; Grand Rapids, 26; Kalamazoo, 27.

MADISON SQUARE (Esmeralda U. A. Schroeder, mgr.): Leavenworth, Kas., 18; Lawrence, 19; St. Joe, 20; Atchison, 21; Lincoln, Neb., 22; Fremont, 23; Council Bluffs, Ia., 24; Sioux City, 25, 27.

MADISON SQUARE (Hazel Kirke; F. L. Baily, mgr.): Watertown, Wis., 18; Madison, 19; Waukegan, Ill., 20; Janesville, Wis., 22; Madison, 23; Waukegan, Ill., 24; Racine, Wis., 25; Beloit, 26; Dixon, Ill., 27.

MADISON SQUARE (Hazel Kirke; W. H. Burings, mgr.): Waterloo, N. Y., 18; Watkins, 19; Penn Yan, 20; Geneva, 22; Canandaigua, 23; Brockport, 24; Albion, 25; Medina, 26; Lockport, 27.

MADISON SQUARE (Professor C. McGahey, mgr.): St. Paul, Minn., 16, 17, 18; Minneapolis, 19, 20; Milwaukee, 22, 23; Muskegon, Mich., 23; Grand Rapids, 26; Kalamazoo, 27.

MADISON SQUARE (Young Mrs. Winthrop; J. H. Hart, mgr.): Ballston, N. Y., 18; Glen's Falls, 19; Rutland, Vt., 20; Montpelier, 21; Bellows Falls, 22; Keene, N. H., 23; Brattleboro, Vt., 24; Amherst, Mass., 25; Westfield, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Philadelphia, 15, week; Baltimore, 22, 23; Hamilton, 24; Buffalo, 25, 26, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): St. Louis, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18, 19, 20; Buffalo, 21, 22; Albany, 23, 24; Syracuse, 25; Utica, 26; Oswego, 27.

MADISON SQUARE (Kesmeralda U. A. Schroeder, mgr.): Toledo, 18, 19, 20; Cincinnati, 21; Louisville, 22, week; Grand Rapids, Mich., 23; Kalamazoo, 24; Waukegan, Ill., 25; Racine, Wis., 26; Beloit, 27.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Newark, 18,

THE NEW YORK MIRROR.

[Copyright Entered.]

HALF-A-CENTURY.

CHAPTER II.

THE READER IS INTRODUCED TO THE AUTHOR'S FIRST TEACHER, MRS. CHARITY ALWAYS, AT THE LITTLE SCHOOL IN THE CROOKED STREET—HER WAYS AND METHODS; ALSO HER WONDERFUL CREATIONS—A BRIEF VISIT TO ANOTHER SCHOOL NEAR BY—HOW A HIBERNIAN CONJURER TURNED RUSTY KNIVES AND FORKS INTO PALATIAL HOTELS—A VISIT TO THE OLD-TIME BOWERY AND WHAT COULD BE SEEN THERE—THE BENGAL TIGER, ETC.



THOMAS HAMBLIN.

Memory has its holiday-time, to the most of us—and let it ever cherish this benignant power!—opening a little gallery of its own: a series of Portraits and Interiors tinted with cheerful colors, which live as fresh to-day on the canvas, as in the first hour they were put there. It calls up to most of us a picture or two, which teaches us that while we are growing old—and gliding swiftly to the great ocean which opens outward on another world—communities and metropolises are also sailing onward, in their larger bulk and with their wider shadow, toward the same great bourne of all things. It is within our remembrance—and we are not by any means "the oldest inhabitants"—it seems but yesterday—that Indians wandered among us at holiday-time, and near upon Christmases were used to make their appearance in the old Square (named after that noble friend of ours, Lord Chatham) with bow and arrows, and to shoot at pennies in a cleft stick at some thirty paces—for what they could hit; a sport patronized of youth and sometimes lingeringly watched by grown-up men, bound homeward with the Christmas turkey in hand. Has it ever occurred to you, by the way, to note the bearing of a workingman, a thrifty cartman or mechanic, as he conveyed this pride of the season at his side? There is no countenance in the world, I take it, which so happily mingle all that we can imagine of the grand and lowly—a cross between pride of purpose and consciousness of a naked bird in its plumpness dangling by the legs—as belongs to the Christmas turkey-bearer! This, by the way, only, and in connection with the circumstance that the marvellous train of these—more than one would suppose that narrow precinct could hold—were visible on such days traversing the Square, and disappearing at that crooked perversity of a street just at its head. It is of Doyer street we speak, which forms the mouth of the Bowery at its junction with Division street, zig-zags its way to the northwest, shifting its angles with each house pretty much as the wooden toy snake, held by the tail by the youthful owner, wiggles through the air, shifting its course anew with every jerk. The room within was a triangular, with two slips against the wall, lined with children in frocks and pinnafores; we doubt whether there was an authentic coat or complement of breeches in the whole company. As we take pleasure, seeing the full-grown bird on the wing, in his strength and beauty spreading himself in the heavens, and circling the land in his daily flight, in going back to a recollection of the humble spotted egg in the obscure nest from which he pitched his wing: so can we not help comparing what we remember of the modest beginnings of schools we knew in our youth, with the grand and comprehensive sweep of our present public Seminaries. Free Academies and great colleges of learning? Prim, precise Mother Always (as she was known) sat in her rocker, her ancient silver spectacles lifted from the nose, rod in hand (for in those days the hide was by no means tenderly considered), diligently forwarding and expediting by reasonable stages her little fleecy flock of innocents up the roads and over the rugged hills of knowledge. She it was that opened the first gate of knowledge to me, making me a boy—a four-year-old—master of the magical staff of A, B, C, placing all the world at my command. It was all head and hand work in those days, main personal strength of teacher and learner, that achieved anything. In those days there were no picture-books, no colored primers, block-books, toys, sliding alphabetical contrivances of encouragement; but the twenty-six primary monsters of the language to be met in their naked hideousness, and conquered one by one in open battle. No singing, no combination in classes, no division of labor; it was a work of salvation, in which each little straggler was put to dig out his own deliverance; no strags nor attempts to carry books; but an unmistakable bag, in a string about the neck, if the invoice amounted to so much—at any rate, the plain old spelling-book in the dingy blue shingle cover, on the worst (that is to say to us now in the fancy, the best) of paper. Severity? Have we ever looked on a general at the crisis of battle? A judge delivering a sentence of death with a black cap on? A tiger at feeding hour? Mother Always, kindly-hearted woman as she was, when she came to the house to take tea with the parents out of school-hours, could not bear her portrait, and gave them odds and ends of features and unwavering resolution of purpose. And so serene in her Quaker cap and black silk gown (her company dress), she bade them with the pius and timorousness of the Gothic look up to a favorite son of the church. I trouble when I have to go through it, although I have practised law and learned judge and jury in my time. You can't trouble yourself to put a coat on when you go into that street, if it is not agreeable; no one will cut you for that breach of etiquette. They are as near to a primitive state as people in a great city can be, preserving their original traits pretty much as they came from the hand of Nature. In their unsophisticated curiosity about sights, for example, the last monkey that comes into the street excites as vivid attention as the first. Monkeys are monkeys in the Bowery, and have a respect and consideration bestowed on them there, far beyond any other part of the city, some of the remotest regions of the extreme Eastern side alone excepted.

Some have expressed a belief that the people of that whole section of the city lying east of Broadway are composed of different material from the settlers about Fifth avenue and Union Square; that they are an essentially distinct and inferior race. This is the doctrine, I believe, taught in many of the fashionable academies, in the best dancing-schools, and in both our Collegiate Institutions. One unmistakable evidence that they are a somewhat degraded caste is, that they pay their debts much more regularly than the high-toned people of the Western quarter. We do not know whether this distinction, in regard to the two sides of the town, is laid down in the new geographies or marked in the city maps; but we are confident that there are thousands in the western part of the city (grown-up men and women) who couldn't find their way to the Bowery without a guide.

Is human life, take it altogether, happiest in Broadway or the Bowery? on the aristocratic or democratic side of New York? In the one it's short-case—substantial, but perhaps a little lumpy; in the other, fancy tea-cake, with all sorts of caraway-seed and dainty frost-work with an inclination, perhaps, to engender flatulence. The one looks after the useful—the other the ornamental. The one is especially careful to fit his belly—the other to illuminate his back. Light goods, of more show than substance, are for Broadway wear—heavy, with a strong tendency to coarseness, for the Bowery. The one thinks more of the homely virtues—the other of the elegant accomplishments. And yet we would not take it upon our consciences to affirm that the road to Heaven lies straighter through the Bowery than Broadway—that the workman's tin-kettle is a better provision for the journey than the filagree reticule of the lady of fashion. While in Broadway (to rest a moment there) the apparel is notable for its neatness and careful arrangement, the people of the Bowery have, all of them, an appearance as if they had got up of a sudden and dressed in a hurry—with the exception, now and then, of a notability who is known as a Bowery dandy. The style of this gentleman's costume is startling and extraordinary. Blazing colors—stark-staring blue for coat, brick-red for waistcoat, breeches with a portentous green stripe, hat brushed up to the highest gloss, shiny as a new kettle—he rolls down the Bowery a perfect Meteor, before whose slightest scintillation a Broadway exquisite would dwindle to undistinguishable nothingness. The Broadway dandy dresses snug and small, reducing his person by stays and pulleys, close-fitting coats, pants, vests and gloves. The Bowery dandy would impress you with an idea of largeness, strength; he swells his chest, makes broad the brim of his hat, the skirts of his coat—cuts close his hair, which conveys a notion of vigor—and as for gloves, his muscular, broad, brown hand speaks for itself—he has never been known to wear them. You see no children in Broadway—the little, tricked out things in fringed pantaloons, fantoccini coats, and South American castors, are scarcely to be reckoned children; in the Bowery they swarm and multiply—the real bare-legged bread-and-butter eaters; they pour down from up above, flood in from the side-streets—seen to spring, mushroom fashion, out of the very ground. On the occasion of a public procession or *entree*, there is no end to them; for, in this street, processions have a hearty acknowledgment and reception—here, as in ancient Rome, on the transit of a great man (they don't always insist on the first order of greatness either), the democracy mount the awning-posts, windows, roofs—yea, to the very chimney-tops with their children in their arms.

Does not the Bowery, you ask, grow torpid and lethargic under such a great burden of sight-seeing as you describe? Indifferent—so that, at last, it is difficult, if not impossible, to move or startle it, by any exhibition, however prodigious?

We confess there is something in this. But if we were asked what we had known to affect it most strongly—what had wrought it in its whole length to the highest pitch of attention and wonder—we should unhesitatingly mention the Mammoth Ox, Daniel Lambert, which came from West Farms, in the year '40, we think it was. No! We should make an exception in behalf of the Tiger, which, escaping from the old Menagerie at 9 1-2, made its appearance in the street one autumn morning, and went about the better part of the day, trying on hats, putting his nose in divers sugar-barrels, and glaring at small fat children in good case, in second-story windows. The business occupied the attention of the Bowery for better than a fortnight.

The Bowery is the main thoroughfare for the country-stages, and in spite of the rise and progress of railroads, a few of the old Whigs are to be found lingering around the Westchester County Hotel, early in the morning. But at this hour, the street is mainly filled with porters making for the down-town stores, then after them clerks; then the sempresses and binders' girls. All its ordinary and lawful usings being disposed of, we find it quite a common thing, in our opinion very reprehensible, for certain of our great nobles who have a sincere respect for a shilling-piece, and who occupy some of the best houses in Broadway and the fashionable squares, to make a convenience of the Bowery when they have a small bundle to carry home. They can fetch and carry here with impunity, at a very small risk of encountering their fashionable friends. A better class, but of the same kidney—men of a benevolent turn, but not indifferent to appearances, transport pine-apples and other little nick-nacks to their families in this manner, by hand, through the Bowery. We should not be surprised if the residents one day rose against this abuse of their street.

Another practice, allowable perhaps to the infirmity of human nature, down-town men, whose residences lie in the West, in Waverly-Place and thereabouts, on the laying over of their first note at the bank, as a common thing make their way home for that afternoon (though altogether out of their way) through the Bowery. By this means, and it we suppose a pardonable weakness, they avoid not the face of men, but the face of those men whose good opinion is their life-breath. In the first flush of misfortune they dare not encounter them. In truth the Bowery is very much

haunted by broken merchants, men in bad hats, gentlemen under indictment at the Sessions; the smaller class of reporters and scribblers sometimes take their "drinks" in the Bowery. If bad luck in any shape is on you, you may walk the Bowery with safety; nobody will pry into your troubles, or think any the less of you for a coat out at elbows. If you're just out of prison they'll forgive you. In a word, it's the only noble-spirited and Christian street in New York!

If you will be good enough to follow me we will cross over the way, and pass down Catharine street to the middle of a block, in which is indented a boarded alleyway leading into the back yard at the rear of Mr. Lyon's school, and which alleyway is associated with one of the most painful failures of my life. When we come back I will speak of that; now we will climb the outside stairway, and find the good-hearted teacher who invited me to warm my little feet upon the stove, meanwhile allowing me to nourish myself with a barber-pole, which was a very nice arrangement. Mr. Lyons carries me a stage further in knowledge than the little academy in the crooked street. School is over, and I return through the alleyway, and fail again to climb it as I saw other boys (with longer legs), and fail again. I shed tears of mortified pride and creep home, wondering why my legs were so short. A little further down the street we come to an array of rusty hardware spread on boards in front of the store of a tenant of my father's, one Owen O'Connor, who from that beginning, namely, traffic in merchandise of that kind damaged by fire and water, has since owned the Frankfort House, the Grand Circle Hotel, the Astor Place Hotel, the Grant House in the New Bowery, and a new hotel on Chatham Square. Up Catharine street we find the wooden-ware store of James Y. Watkins (elder brother of Harry Watkins, the well-known actor), who has kept steadily on the same spot for fifty years. We must now step around the corner at the foot of the Bowery, where we will find at 9 1-2 a wild-beast show, to which I am invited by my grandfather, who has come in from the country with his Christmas poultry. At the door of the show is a terrific cartoon of a "great Bengal tiger," the showman boldly approaching head foremost the Bengalee with fearfully distended jaws. Inside we see the show; but when the head-swallowing performance is given, a raw countryman standing by dissents. "What's the matter?" asks the showman. "Matter enough; you don't give us a fair show; you didn't stick your head more'n half in." "Is that what you say?" retorts the showman. "Now, my dear friend, let me tell you a thing or two. I know that beast rayther better than you do, and I've always made it a rule not to put my head fudder down his throat than I can fetch it out afore he gets his jaws to."

CORNELIUS MATHEWS.

BOOTH'S THEATRE. Lessee and Manager. Mr. JOHN STETSON.

SECOND WEEK

Every Evening and Saturday Matinee.

THE CORSICAN BROTHERS.

Great success of

Mr. F. C. BANGS as FABIEN and LOUIS DEI FRANCHI.

Mr. THEO. HAMILTON as M. DE CHATEAU RENAUD.

Seats can be secured six days in advance. Seats, \$1.50, \$1.50, 50c, 50c. Admission, 50c, and 25c.

BIJOU OPERA HOUSE. Broadway, near 30th St.

JOHN A. McCALL. Proprietor and Manager.

Every evening at 8:15. Matinee Saturday at 2.

The new comic opera by Meurs. Stephens and Solomon.

VIRGINIA; OR, RINGING THE CHANGES.

Seats secured four weeks in advance.

HAWLEY'S THEATRE. 14th street and 6th Ave.

J. H. HAWLEY, Manager and Proprietor.

Every evening this week, the great original

J. K. EMMET, in his popular new play,

FRITZ

AMONG THE GYPSIES.

including the Songs and Dances, all kinds of Gypsy Life and the \$2.50 Dog.

Matinee Saturday.

GRAND OPERA HOUSE.

Lessee and Manager. Mr. HENRY E. ABBY.

Every Evening at 8. Saturday Matinee at 2.

Enormous success of

MR. JOHN T. RAYMOND, in his new play

IN PARADISE.

One roar of laughter extending through the evening.

Reserved seats—orchestra, circle and balcony—50 cents.

TONY PASTOR'S NEW THEATRE. 14th Street.

Grand Success. MULDOON'S PICNIC. Second Week of Harry and John Kornell, Dan Collyer, Jennie Satterlee and a Great Cast.

TONY PASTOR. The Jackley Wonders. William Carroll and his banjo.

Hallen and Hart. James Hoey.

MATINEE, TUESDAY AND FRIDAY.

MADISON SQUARE THEATRE. 24th St. and Broadway.

DANIEL FROHMAN. Manager.

FOURTH MONTH OF YOUNG MRS. WINTHROP.

Bronson Howard's new Society Comedy-Drama.

THEATRE COMIQUE. 728 and 730 Broadway.

HARRIGAN & HART. Proprietors. John E. CANNON Manager.

Edward Harrigan's new local comedy, entitled

MURDLEY'S INFLATION.

New and original music by Daveraham.

Matinee Tuesdays and Fridays. Prices as usual.

THALIA THEATRE. 46 and 48 Bowery.

First appearance in this country of the distinguished German tragedian, LUwig BARNAY.

Every evening and Wednesday and Saturday matinee.

SAN FRANCISCO MINSTRELS. Broadway and 59th St.

Last nights of our new burlesque on "Iolanthe," HIGH-AND-LENGTHY.

The Greatest Minstrel Troupe on Earth. FUNNIEST SHOW EVER CONCOCTED.

Thirty-five famous Minstrel Meteors. Every evening. Matinee Saturday.

THE CASINO. Broadway and 30th street.

Every Evening at 8. Johann Strauss's popular operetta.

THE QUEEN'S LACE HANDKERCHIEF, by the McCALL OPERA COMIQUE COMPANY.

Box office now open. Admission, 50 cents; balcony, reserved, \$1; orchestra, \$1.50.

UNION SQUARE THEATRE.

MR. A. M. PALMER. Proprietor and Manager.

TWELFTH REGULAR SEASON.

Continued success of Octavo Feuillet's latest and greatest play, entitled

A PARISIAN ROMANCE.

A PARISIAN ROMANCE.

A PARISIAN ROMANCE.

EVERY EVENING AND SATURDAY MATINEE.

WINDSOR THEATRE. Bowery, below Canal Street.

JOHN A. STEVENS. Proprietor.

F. B. MURTHA. Manager.

THE PEOPLE'S THEATRE.

Presenting all the leading Stars and Combinations at popular prices.

THIS WEEK ONLY.

The renowned Government Scout and Guide, Hon.

W.M. F. CODY (BUFFALO BILL),

In Charles Foster's new sensational drama,

20 DAYS, OR, BUFFALO BILL'S PLEDGE.

EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES.

WALLACK'S THEATRE. Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

Every evening at 8, and matinee Saturday at 1:30.

MR. LESTER WALLACK.

in SHE STOOPS TO CONQUER.

Characters by John Gilbert, William Herbert, C. P. Flockhart, H. Gwynne, C. E. Wins

BOSTON BIJOU BOSTON
Parlor Theatre of America.
545 WASHINGTON STREET 545
Under the control of the

BOSTON BIJOU THEATRE CO.
T. N. HASTINGS, President | E. H. HASTINGS, Treasurer

Every Evening till further notice
COLLIER'S

Standard Opera Company.
JAS. W. COLLIER, Prop. | ED. E. RICE, Manager.
GILBERT AND SULLIVAN'S COMIC OPERA.
IOLANTHE;
OR, THE PEER AND PERI.

Regular Matinees, Wednesday and Saturday at 2 P.M.
Address all communications to
GEO. H. TYLER, General Manager.

THE VILLAS.

Agnes W., Sam B. and Little Lucie.
In the new drama,

M'CHETTE.

BIG HIT EVERYWHERE

SCHAEFER'S
NEW OPERA HOUSE
CANTON, OHIO.

HAS NOTHING TO DO WITH NEW YORK OR
ANY OTHER

Dramatic Agencies or other "Go-
between's."

Contracts on sharing terms with attractions, directly.
Will book only two first class troupes per week.

"Quacks" and "snides" need not apply.

LOUIS SCHAEFER, Proprietor.

New Masonic Theatre
NASHVILLE, TENN.

The pooling arrangement which has heretofore ex-
isted between Messrs. Brooks & Dickson and myself
expires with the present season of 1882-83.

The New Masonic Theatre is the most fashionable
and popular place of amusement in Nashville, and the
best attractions play to continuous large business.

All managers wishing time for the season of 1883-84
will address communications to

SPIES & SMART, 12 Union Square, New York,
or, J. O. MULLEN, Proprietor and Manager,
Nashville, Tenn.

William S. Harkins

—AS—

I V A N,

—IN—

BARTLEY CAMPBELL'S

SIBERIA.

Miss Lillian Russell.

AT LIBERTY.

Letters may be addressed in care of,

NEW YORK MIRROR OFFICE.

Miss Victoria Reynolds.
BIJOU OPERA HOUSE.
NEW YORK.

Permanent address:

Office NEW YORK MIRROR.

Blanche Seymour.
SOPRANO.

As STALACTA in the BLACK CROOK.

Miss Blanche Seymour makes a petite and pretty Stalacta and has a sweet and cultivated voice.—*Grand Rapids Republican*.

Address N. Y. MIRROR.

A Hit, a Hit, a Most Palpable Hit!

E. L. Walton,
LEADING LIGHT, LOW, ECCENTRIC AND
CHARACTER COMEDIAN.

AT LIBERTY. — SEASON 1882-83.

Address New York Mirror.

Madeleine Lucette.

Specially engaged for the Title Role in Stephens' and
Opera.

VIRGINIA.

Bijou Opera House, New York.

BOBBY NEWCOMB'S
"Pretty as a Butterfly."

"This Wedding King of Mine," "When the Clouds
Go Rollin' By," Dave Graham's arrangement of "Close
My Eyes, Gentle, Do, Dear," and all the latest Song
and Dances, for, e.g., each postpaid at SAALFIELD'S
Music Store, 12 Bleecker Street, New York. Songs such
as "Over the Garden Wall," at 30c. each. Send for cata-
logue.

Osmond Tearle.

WALLACK'S THEATRE.

NEW YORK.

Miss St. Quinten.

Great success with the HESS ACME OPERA COM-
PANY. Address en route.

Sir Randal Roberts.
CLIFFORD ARMYTAGE.

Address N. Y. MIRROR.

Mr. Sydney Rosenfeld

PERMANENT ADDRESS;
347 East 14th Street,
NEW YORK.

Adele Belgarde.

WITH SALVINI.

SEASON 1882-83.

Address 159 East Forty-seventh Street, New York.

Emelie Leicester.
PRECEPTRESS OF

DRAMATIC ART.
ALSO
Teacher of Dramatic Action for Opera.

40 E. TENTH STREET, NEW YORK.

H. B. Warner.

Three successive seasons with the Tourists.
DESIRÉ ENGAGEMENT SEASON 1882-83.

BUSINESS MANAGER, PRESS OR CIRCUS AGENT
WITH FIRST-CLASS COMPANY.

Address MIRROR.

Thomas Q. Seabrooke.

WITH BARRY AND FAY'S IRISH ARIS-
TOCRACY, 1882-83.

Address MIRROR.

J. H. Ryley.

STANDARD THEATRE, NEW YORK.

Address 1193 Broadway, New York.

Marie Prescott.
AS MERCY MERRICK, GLOBE THEATRE,
BOSTON.

Miss Prescott was, of course, the central figure, and it
is impossible to do justice to her without apparently in-
dulging in extravagance. She was more than excellent,
she was great; and her performance deserves to rank
with that of Miss Morris in the same role. It was an ef-
fort full of power, yet never overwrought, and with no
striving for effects. She seemed to obtain the measure
and without effort, and yet lost nothing of the
spirit and character which were so apparent in the
proper moment, and then used it to her best advantage.
The more quiet but equally exacting scenes she managed
with exquisite delicacy. Her facial expression was won-
derful; the varying emotions of joy, sorrow, fear, re-
morse and doubt being clearly, but naturally, depicted in
quick succession. A great charm of the performance
was the evenness with which it was sustained and the
sincerity, sweetness and pathetic dignity which pervaded
it throughout, and at once won the sympathy of the be-
holder.—*Boston Post*, Jan. 3, 1881.

Miss Sara Von Leer.

MADISON SQUARE THEATRE.

NEW YORK.

Edwin Arden.

Leading Business.

MADISON SQUARE THEATRE.

2nd WEEK. Mr. Wm. Horace

LINGARD

AND COMPANY.

Mr. Frederic Corlett,
Mr. Owen Westford,
Mr. Henry B. Link,
Mr. Frank Forrest,
Miss Fannie Benie,
Miss Tessie Butler.

Business Manager, MR. B. F. SCHWARTZ.

Repertoire: "DIVORCE," "PARVENU," "PINK DOMI-
NOS," "STOLEN KISSES."

Address, en route.

CARRIE SWAIN.

MAT. THE ROMP,

MAB. THE MINER'S DAUGHTER

CHAS. E. PALMER — Manager

R. E. STEVENS — Associate Manager

14th Broadway, New York.

F. TEMPLETON.

FAY PRIMA DONNA CONTRALTO

Greatest success in Comic Opera.

THE NEW YORK MIRROR.

Edwin Booth.

Letters may be addressed care NEW YORK MIRROR.

Maggie Mitchell.

TIME ALL FILLED.

ADDRESS AS PER ROUTE.

William Elton.

SEASON 1882-83.

WALLACK'S THEATRE.

W. A. Whitecar.

LEADING BUSINESS WITH

MINNIE MADDERN

Henry Lee.

AT LIBERTY.

Denman Thompson.

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,
Clark and Madison Streets, Chicago, Ill.

Frederick Paulding.

AT LIBERTY.

For Romantic, Character and Light Comedy Roles in
New York and vicinity.

Charles Overton.

Leading Gentleman.

Engaged with THE HARRISONS for Season 1882-83.

Address NEW YORK MIRROR.

Edward E. Parker.

First Old Man.

AT LIBERTY.

Address EVERETT, MASS.

Nellie Larkelle.

LEADING PRIMA DONNA.

As Stalacta, in Kiraly Bros.' Black

Crook.

En route.

Address No. 12 Union Square.

Lily Post.

Creator of the part of the QUEEN in the

Queen's Lace Handkerchief.

NEW CASINO.

Engaged the past three years at Tivoli Opera House and

Winter Baritone and comedian.

Repertoire of Forty Operas, including Mourla, Musi-

cienne, Billie Taylor, Masquerade, Donna Juanita,

Doctor of Alcantara, Trial by Jury, Pirates of Penzance, Little Duke, Pretty Princess, Olivette, Gondoliers, Villa, Falls of Corneville, Manon Angot, Martha, Lurline, Blue-Beard, La Perichole, Marianne, Eva Davola, Bohemian Girl, Bronze Horse, Satanic Sorcerer, Faust, II Trouvatore, Grand Duchess and Cinderella.

NOW RESTING.

Will be in New York about March 1, 1883. Responsible

managers address: Chapman, 10 Merchant Street, San Francisco.

Fred Lotto.

ORIGINAL JOLLITIES.

Address Agents, or, 42 West 46th Street, New York.

John McCullough.

TIME ALL FILLED.

COMPANY COMPLETE.

Communications to be addressed

WILLIAM M. CONNER, Manager.

Gilsey House, New York.

James O'Neill.

AS

AN AMERICAN KING.

SEASON 1882-83.

Time all filled to March 17.

ADDRESS AS PER ROUTE

Fanny Davenport

IN

ENGLAND.

Now making a tour in the Provinces with the following

Repertoire:

SCHOOL FOR SCANDAL.

Leah,

AS YOU LIKE IT,

LONDON ASSURANCE,

TURF CLUB THEATRE.

(FORMERLY UNION LEAGUE THEATRE.)

Madison Avenue and Twenty-Sixth Street, N. Y.

For One Week, Commencing Monday, January 22. Every Evening at 8, and Saturday Matinee at 2.

HELEN BANCROFT

As JULIA, in "THE HUNCHBACK,"
SUPPORTED BY A STRONG CAST.

Reserved Seats can be obtained at the Fifth Avenue Hotel, Union Square Hotel, Arcade News Rooms, Rullman's, 111 Broadway, and Brentano's, 5 Union Square.

Park Theatre, Cleveland, O.

GUS HARTZ, Lessee and Manager.

This elegant new house will be ready for occupancy on or about Oct. 1. Will have the following immense advantages:

Built on the Ground Floor. Situated in the Public Park or Square,

Within 150 feet of every line of Horse Cars in the City.

ENTRANCE FROM THE SQUARE. GALLERY ENTRANCE SEPARATE. STAGE

38x78. PROSCENIUM OPENING, 36 FEET: FLATS 20 FEET; RIGGING-
LOFT, 65 FEET. ABSOLUTELY FIRE PROOF.

Further particulars later.

Managers will see the importance of immediate correspondence. Address for the present, 300 DETROIT STREET, CLEVELAND, O.

Vigor for the Brain and Nervous System.

VITALIZED PHOSPHITES.

Physicians have prescribed 600,000 packages because they know its composition. It is not a secret remedy. The formula is on every label. It restores the energy lost by nervousness or indigestion, relieves lassitude and neuralgia, strengthens a failing memory and gives renewed vigor where there has been prostration. It aids wonderfully in the mental and bodily growth of children. Under its use the teeth come easier, the bones grow better, the brain acquires more readily, and rests more sweetly. It gives a happier and better childhood. An ill-fed brain learns nothing and is excusable if peevish.

FOR SALE BY DRUGGISTS OR MAIL, \$1.

F. CROSBY CO., 666 Sixth Ave., New York.

The Original and Only
ATKINSON'S JOLLITIES,
IN THEIR NEW COMIC OPERA,
The Electric Spark,
WITH THE
Unrivalled Comedian,
MR. FRANK DANIELS.

Second New York engagement commences APRIL 1
for the Summer.
CHAS. ATKINSON, Prop'r and Manager.
32 Pemberton Sq., Boston, Mass.

1883 TOUR 1884

OF THE CELEBRATED

HANLONS,

In their laughable Parisian absurdity,
LE VOYAGE EN SUISSE,
Or, A TRIP TO SWITZERLAND.

New Version.

New Mechanical Effects.

During the season will be produced a

NEW PANTOMIME.

Address all communications to

JOHN G. MAGIE.

BARTLEY CAMPBELL'S
SIBERIA

Will begin a limited engagement

FOR FIVE WEEKS,

AT

Haverly's 14th St. Theatre,

NEW YORK,

ON

MONDAY, FEB. 26.

Communications may be addressed to

BARTLEY CAMPBELL,

1193 BROADWAY, NEW YORK.

Or, THOS. B. MACDONOUGH, en route with White

Slave, till Feb. 12.

WINDSOR THEATRE, JAN. 22

First production in New York of an entire new Musical and Spectacular Drama entitled

PASSION'S SLAVE,

Written by MR. JOHN A. STEVENS and presented with the following

SUPERB COMPANY:

MISS ELLIE WILTON,
(By kind permission of Mr. Lester Wallack).
MISS ABBIE PIERCE,
MISS LILLIAN VANE,
MR. W. J. FERGUSON,
MR. HARRY COLTON,
MR. HENRY HOLLAND,
MR. THAD. SHINE

MISS GABRIELLE DI SAULD,
MISS FRANKIE McCLELLAN,
MISS BERTIE JACKSON,
MR. JOHN JACK,
MR. WELSH EDWARDS,
MR. W. T. SAWTELLE,
MR. J. S. MORROW,

MR. JOHN A. STEVENS,

Who will appear in conjunction with the above superior cast.

Elaborate Scenery and Mechanical Effects—Carollists, Jubilee Singers—Over 40 People on the Stage.

S. P. CONEY, BUSINESS MANAGER.

THE ENSIGN COMEDY COMPANY.

Presenting the Thoroughly Revised Comedy,

ROOMS FOR RENT.

Universally conceded to be a PERFECTLY PURE PLAY, presented by one of the STRONGEST COMEDY COMPANIES on the road, of which every member is an artist.

CAUTION:

MANAGERS AND HALL OWNERS are hereby WARNED against becoming victims of unscrupulous and irresponsible parties seeking to profit from our deserved popularity and prosperity by imitating our style of title, advertising, etc.

ROOMS FOR RENT

Has but one authorized management, as below. A few dates open late in season. Managers desiring to negotiate please address immediately.

W. A. EDWARDS, Manager,
Care SPIES & SMART, 12 Union Square, New York.

Absolutely the Greatest Minstrel Show on Earth!

THE APOTHEOSIS OF NEGRO MINSTRELS.

Three Companies Combined. A Grand Triple Organization.

The consolidation of the three Callender Companies takes place in Boston this week. This monster organization comprises nearly 100 MEN, WOMEN AND CHILDREN.

CALLENDER'S CONSOLIDATED
Spectacular Colored Minstrels

Who will as one united and vast Minstrel Organization travel with THEIR OWN SPECIAL HOTEL AND BAGGAGE CAR.

WM. WELSH HOWARD SPEAR GUSTAVE AND CHAS. FROHMAN

Director R. C. CAMPBELL
Manager CHAS. A. DAVISGeneral Agent
Representative
PROPRIETORS

Our Summer Boarders.

ELLIOTT BARNES' LATEST AND BEST COMEDY-DRAMA.

A Splendid Company, Headed by the Greatest Living Irish Character Actors,

W. F. CARROLL AND CHAS. FREW,

THE PRINTING EXCELS ANYTHING EVER USED BY A DRAMATIC COMPANY. 40-SHEET STANDS—ALL LITHOGRAPH WORK

Grand Opera House, Brooklyn, Week of Jan. 29. Philadelphia, week of Feb. 12.

A FEW OPEN DATES—FIRST-CLASS THEATRES ONLY.

ELLIOTT BARNES, Proprietor.

HARRY SELLERS, Advance.

HARRY VAUGHN, Manager, 12 Union Square.